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ISSUE 476
September 2014
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TOM SPILSBURY

ASSISTANT EDITOR
PETER WARE

ART EDITOR
RICHARD ATKINSON

DESIGNER
PAUL VYSE

PRODUCTION ASSISTANTS
JOHN AINSWORTH, MARK WRIGHT, JAMES McMALON

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Managing Editor .... ALAN O'KEEFE
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BBC WORLDWIDE, UK PUBLISHING
Director of UK Publishing .... NICHOLAS BRETT
Head of UK Publishing .... CHRIS KERWIN
Head of Editorial, UK Publishing .... JENNY POTTER
UK Publishing Co-ordinator .... EVA ABRAMIK

UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

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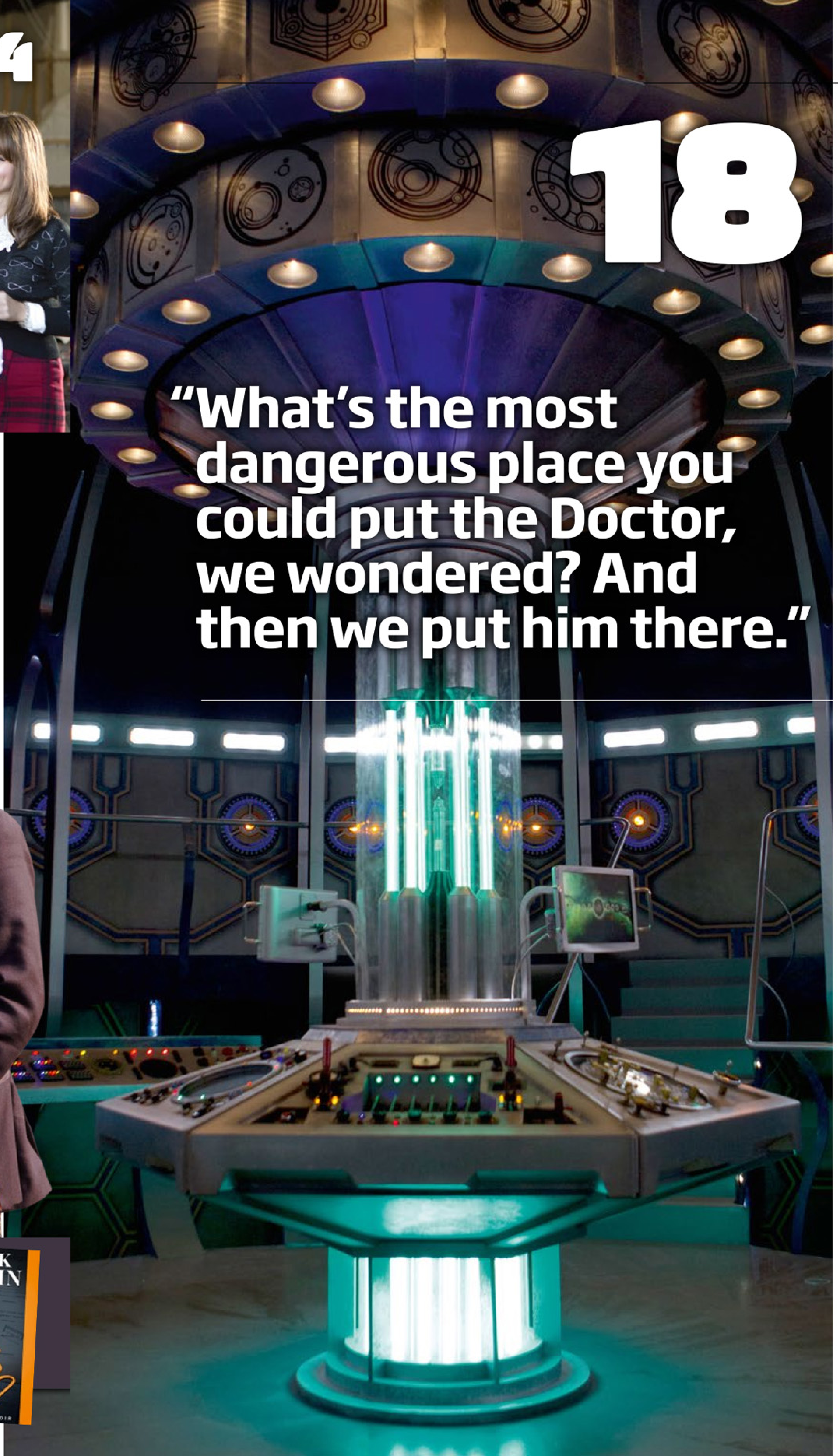


"What's the most dangerous place you could put the Doctor, we wondered? And then we put him there."

LETTER FROM THE EDITOR

"Clara, be my pal. Tell me, am I a good man?"

Ah, there's nothing quite like the début of a new Doctor, is there? Even though it's happened many times before – and despite the fact that ultimately the Doctor is always the Doctor – there's always that thrill of not being quite sure what's in store.

"Am I a good man?" It's an interesting question, isn't it? And not just because the answer might not be 'yes'. No, it's more than that – it's startling that the Doctor is asking the question at all. As we've seen on previous occasions, the Doctor often doesn't quite know who he is after a regeneration. It's not just his face that changes – it's his whole personality. The Doctor has to discover what sort of man he is, just as much as the audience does.

"How do you know what I'm like?" the newly regenerated Seventh Doctor asked 'Mel' (actually the Rani in a curly ginger wig) in his first adventure. "I've regenerated. Perhaps this is my new persona. Sulky. Bad-tempered. That's probably how I am now. You don't understand regeneration, Mel. It's a lottery, and I've drawn the short plank..."

Of course, at hearts, we know that the Doctor will still be our hero. Even the incarnation who rejected the name 'Doctor' altogether turned out to be quite a nice old buffer in the end. But it's exciting to think how Peter Capaldi's incarnation might differ from Matt Smith's. He's already been described as 'a fiercer man' by showrunner Steven Moffat – but how so? Those unruly eyebrows and that intense stare certainly make him look a lot angrier than either Matt Smith or David Tennant's incarnations. Perhaps we'll see some of the Doctor's more dangerous edges come to the fore, as we glimpsed occasionally with Christopher Eccleston's Doctor? Will he be as alien and aloof as Tom Baker's Doctor sometimes seemed? It's been noted that there are some parallels to be drawn between the Twelfth Doctor and his third incarnation – in terms of his apparent age and his sense of style – but will there be some other similarities? Will he be a man of action, perhaps? However much we adored Matt Smith, it's difficult to imagine him using Venusian Akido on Skaldak the Ice Warrior. But with Peter Capaldi, I wouldn't be quite so sure!

Whatever – or whoever – he's like, we'll find out in a month's time. The Twelfth Doctor is coming...

Tom

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Meet the Gatekeeper of the Nethersphere!

Actress Michelle Gomez will guest-star in the two-part finale of the forthcoming series of *Doctor Who*, playing the Gatekeeper of the Nethersphere.

Michelle is best known for her roles in the comedy shows *Green Wing*, *The Book Group*, and *Bad Education*.

"Well, of course, Peter Capaldi is our next Doctor, which makes complete sense," said Michelle. "I'm thrilled to join him. Well, you would be, wouldn't you?"

Showrunner Steven Moffat added, "I've known Michelle for years, and I'm thrilled to welcome her to *Doctor Who*. She's everything we need – brilliant, Scottish, and a tiny bit satanic."

Michelle was recently seen during location recording with Peter Capaldi, and a group of returning Cybermen (see picture on page 16). With her were **Ingrid Oliver** and **Jemma Redgrave**, who last appeared as their characters Osgood and Kate Stewart in *The Day of the Doctor*.

Also appearing in the season finale is **Sanjeev Bhaskar**, best known for his work on the BBC Two sketch show *Goodness Gracious Me.* Sanjeev said, "I'm thrilled to have made a small contribution to and now be part of the *Doctor Who* universe. Another dream box ticked!" Steven added, "I'm completely thrilled that Sanjeev Bhaskar is coming to the aid of the Doctor. The danger is never deadlier than in a finale episode, and the Time Lord is going to need all the help he can get..."

Meanwhile, **Frank Cottrell Boyce** has been confirmed as the author of Episode 10, which is being recorded as Block Seven, and is the last episode to be shot for this year's run. An award-winning novelist and screenwriter, Frank is best known for his children's books, including *Millions*, *Framed*, and a series of sequels to Ian Fleming's *Chitty Chitty Bang Bang: The Magical Car*. His film scripts include *24 Hour Party People* and *Butterfly Kiss*. He also wrote the script for the London 2012 Olympics Opening Ceremony.

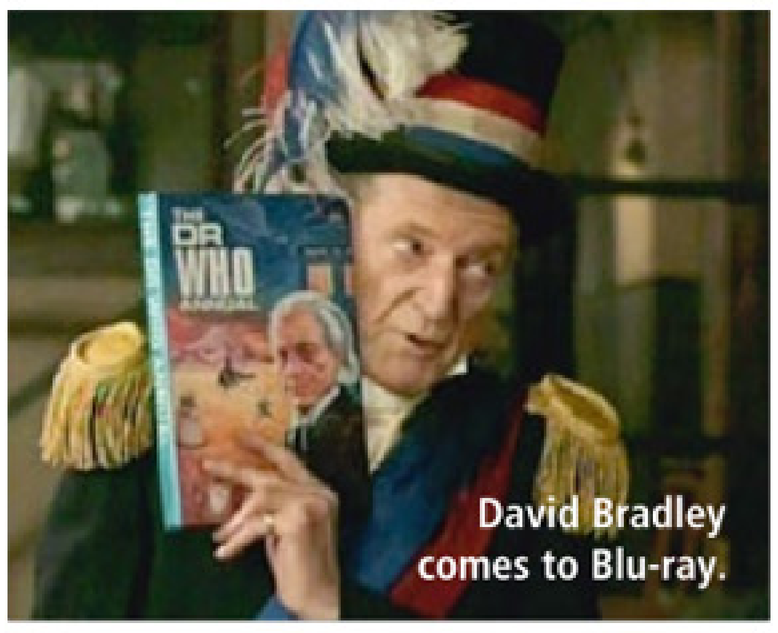
"I was flabbergasted to be asked to write an episode," said Frank, "partly because I've been so absorbed in the last few series that I'd sort of forgotten that it wasn't real. Of all the thrills that pen and paper have brought into my life, there's nothing that quite compares to the buzz of unlimited possibility that rushes through your fingers and into your brain when you write the words: 'Interior... TARDIS'."

"Frank's script is pure magic," enthused Steven, "and everything I could have hoped for from the genius behind the Olympics Opening Ceremony. *Doctor Who* is born anew in the mind of a genius!"

Frank's episode is directed by **Sheree Folkson**, whose credits include Russell T Davies' *Casanova*, BBC One's *Truckers* and ABC's *Ugly Betty*, but this is her first work for *Doctor Who*. The episode is produced by another newcomer, **Paul Frift**, whose credits include ITV's *Primeval* and BBC Four's *Room at the Top*. Episode 10 features a cast of child actors: BAFTA-winning **Harley Bird** is best known as the voice of Peppa Pig; **Abigail Eames** has had roles in *The Crimson Field* and *Casualty*; **Ashley Foster** has appeared in *The Woman in Black* and *Blandings*; and **Jaydon Harris-Wallace** danced in *CITV Text Santa*, and for the Spirit of London Awards.

The first episode of the series is titled *Deep Breath*, and runs to a feature-length 75 minutes. It will receive a world première at St David's Hall in Cardiff on 7 August. This sold-out event marks the start of the world tour to promote the series and will be attended by Peter Capaldi, Jenna Coleman and Steven Moffat. The screening is held in association with the BFI's Sci-fi: Days of Fear and Wonder.

Deep Breath will be broadcast on BBC One on Saturday 23 August, with worldwide transmissions set to follow the same day, or shortly afterwards.



David Bradley comes to Blu-ray.

Blu-ray release for 50th birthday treats

A collection of highlights from *Doctor Who*'s 50th anniversary year is to be released by BBC Worldwide on DVD and Blu-ray – including the BBC Two drama *An Adventure in Space and Time* and *The Five(ish) Doctors Reboot*. The box set collection will be limited to 6000 units on Blu-ray and 4000 units on DVD.

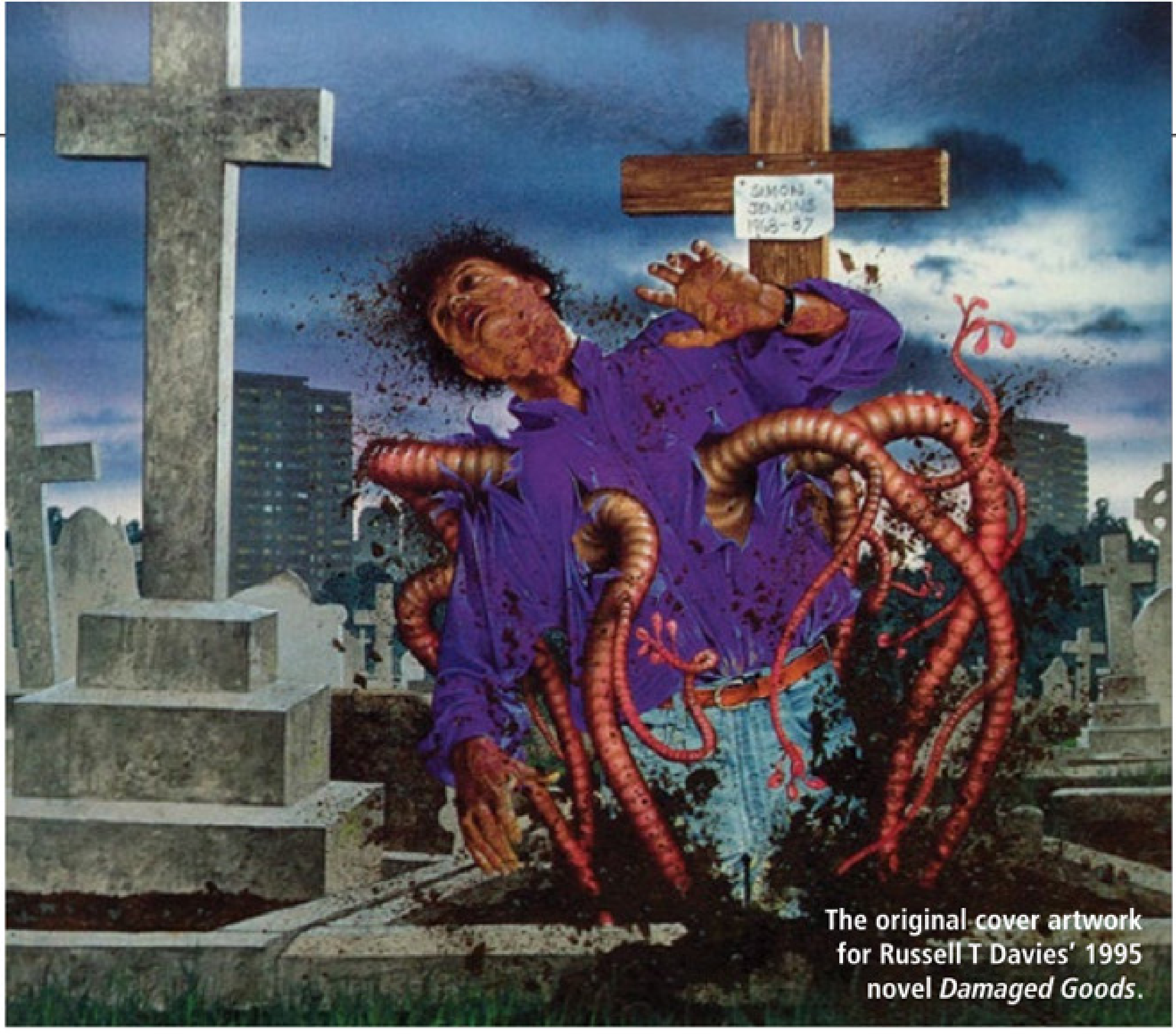
The set includes the 2013 series finale, *The Name of the Doctor*; the mini-episode *The Night of the Doctor*, starring Paul McGann as the Eighth Doctor; the 50th Anniversary Special, *The Day of the Doctor*; the BBC Two drama *An Adventure in Space and Time* starring David Bradley; and the Eleventh Doctor's farewell adventure, *The Time of the Doctor*.

The collection also includes an exclusive cut of the readthrough of *The Day of the Doctor* with Matt Smith and David Tennant; deleted scenes and trailers; and the cinema introductions for the 50th Anniversary Special. *The Five(ish) Doctors Reboot* – starring Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann will also be included, marking its release on DVD and Blu-ray for the first time. There will also be behind-the-scenes features on *The Name of the Doctor*, *The Day of the Doctor*, *The Time of the Doctor* and *An Adventure in Space and Time*; BBC Three's documentary *The Ultimate Guide*; the mini-episode *The Last Day*; the BBC America documentary *Tales from the TARDIS*; the BBC America documentary *Farewell to Matt Smith*; *The Science of Doctor Who* with Brian Cox; and the 2013 *Doctor Who* Prom.

The *Doctor Who 50th Anniversary Collection* is out on 8 September, priced £40.84 (DVD) or £45.95 (Blu-ray).

Russell T Davies' Damaged Goods to be dramatised for audio

D*amaged Goods*, the *Doctor Who* novel written by Russell T Davies a decade before he brought the show back to television, is being adapted as a full-cast audio by Big Finish. The two-hour adaptation has been written by Jonathan Morris for release in August 2015.



The original cover artwork for Russell T Davies' 1995 novel *Damaged Goods*.

"I've always been a huge fan of Big Finish, since long before I took the big chair on *Doctor Who* – and long after!" says Russell. "So when they asked if they could adapt *Damaged Goods*... well, to be honest, I asked them what took so long!

"Jonny has done the most brilliant job, adapting the novel – there's lots of fascinating new stuff, while staying very true and faithful to the original story. At last, Mrs Jericho lives! And that other Tyler family, the original Tylers, Bev and her mum Winnie, with little Gabriel and his mysterious gift. In fact, all the inhabitants of Red Hamlets are finding their voices, after all this time. Ever since that terrible bargain was struck by Bev's mum, on that dark Christmas Eve, long ago."

Sylvester McCoy plays the Seventh Doctor, accompanied by companions Chris Cwej and Roz Forrester – although their casting has yet to be announced.

"It was genuinely thrilling to be asked to adapt *Damaged Goods*," adds Jonathan. "An honour, and a great responsibility to do justice to Russell's extraordinary novel and to not disappoint fans of the *New Adventures*. I pulled out all the stops to capture the spirit of the novel, the character and Russell's voice, and the end result is undoubtedly the best Big Finish script I've worked on."

The producer of the audio is David Richardson, who – by a strange twist of fate – is actually connected to the book being written in the first place.

"Back in 1995, I was working for a magazine called *TV Zone*," says David. "I'd seen Russell's two BBC Children's series *Dark Season* and *Century Falls*, and thought they were magnificent. So I set up an interview with him, and we met in a cafe in Piccadilly.

"I remember saying to him, 'You'd be the perfect person to write for *Doctor Who*,' and he said he was a fan of the show. So I gave him a contact at Virgin Books, and he followed it up and ended up writing for the *New Adventures* series.

"I've always loved *Damaged Goods*. It's one of my favourite *Doctor Who* stories, so to bring it to audio has been a privilege. And, even though he's incredibly busy, Russell has been so generous and kind with his time, reading the script and making some brilliant suggestions."

Staying with adaptations of Virgin Books' *Doctor Who* novels, Big Finish will also be adapting the 1997 *Missing Adventure*, Gareth Roberts' *The Well-Mannered War*. The new adaptation, by John Dorney, stars Tom Baker as the Fourth Doctor, Lalla Ward as Romana, and John Leeson as K9. This follows Gareth's earlier novels *The Romance of Crime* and *The English Way of Death*, which have already been recorded as audio plays, due to be released in January 2015.

Damaged Goods and *The Well-Mannered War* will be available as vanilla two-disc editions, and also together in a Limited Collectors' Edition, which features lavish illustrations and professional portrait photography of the cast.

Cyber Monster File

■ The BBC has released *Doctor Who: Cybermen Monster File*, an interactive ebook which relates the history of the silver giants, both in fiction and behind the scenes. Also included is *Cybermen: Status Update*, an exclusive story written by Joseph Lidster and narrated by Nicholas Briggs. The ebook is available free to UK licence fee payers until the end of July 2014 from *www.bbc.co.uk/doctorwho* and will then be available to buy from iTunes, Android stores, the Kindle Fire App, and Google Play.

August Convention

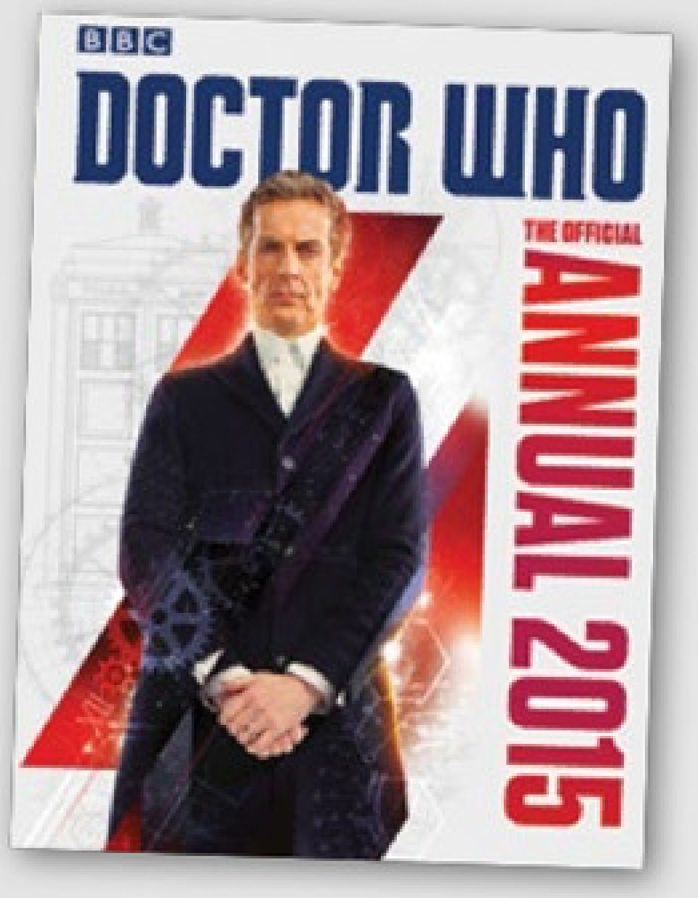
■ A special one-day event called 'Doctor Who Cares' is to be held on Saturday 9 August at the Copthorne Hotel Slough-Windsor. Celebrity guests for the event include Joanna Lumley, Derek Jacobi, Bernard Cribbins, Colin Baker, Lalla Ward, Sarah Sutton, Sophie Aldred and Richard Dawkins. The event is in aid of Denville Hall, home for elderly members of the theatrical profession. Visit *www.doctorwhocares.org* for more details.

Space Helmet Book

■ Coming soon from publishers Mad Norwegian Press is *Space Helmet for a Cow*, a paperback by Paul Kirkley which takes a wry look at the behind-the-scenes history of *Doctor Who*. It's published on 9 December.

Annual 2015

■ *The Official Doctor Who Annual 2015* will be published by Penguin on 25 September priced £7.99. The 64-page book will include stories, comic strips, activities and puzzles.



Twelfth Doctor novels arrive in September

Publisher BBC Books has announced that it will release three new hardback novels featuring the Twelfth Doctor and Clara later this year.

In *Silhouette* by Justin Richards, the Doctor and Clara are reunited with Vastra, Strax and Jenny. The Paternoster Gang is investigating a series of seemingly unrelated mysteries – but nothing and no-one are what they seem. And what does Orestes Milton, rich industrialist, have to do with the mystery?

In *The Crawling Terror* by Mike Tucker, the Doctor and Clara find themselves trapped in a village besieged by horrific giant insects – the Doctor must decode the strange symbols engraved on an ancient stone circle. As the insects become more and more dangerous, can he unravel a mystery dating back to the Second World War before it's too late?

In James Goss' *Blood Cell*, the governor of a top security prison on an asteroid in deep space is not impressed by the arrival of the most dangerous criminal in the quadrant – the Doctor! Just who is he and what's he doing there?

All three novels will be published on 11 September, priced £6.99 each.

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THE BLOOD CELL
James Goss
ANYONE CAN BE A WEAPON...
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Justin Richards
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BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Billie Piper hits the headlines in the satire *Great Britain*.

Graphic Report

■ A **Peter Capaldi**-written mock school report representing the Doctor was auctioned on 4 July for £436.66 benefiting Cecily's Fund, supporting orphans and vulnerable children in Zambia. Peter recorded a TARDIS-related video message as a trustee of The Mackintosh Appeal (*www.vimeo.com/98521218*), to help raise £20 million to restore Glasgow School of Art's Mackintosh building, where he studied graphic design, "to its former grace" following a major fire on 23 May. Both **Jenna Coleman** and **Matt Smith** were at Glastonbury in June, while Jenna and **Billie Piper** feature in YouTube Behind the Scenes *Glamour* videos and interviews.

Billie in the Press

■ **Billie Piper** stars as Paige Britain, news editor of the tabloid *Free Press*, in an anarchic phone hacking satire, *Great Britain* at London's Lyttelton Theatre. (See *www.nationaltheatre.org.uk/shows/great-britain* or call the box office on 020 7452 3000). Billie plays opposite *The Caves of Androzani*'s **Robert Glenister** as her foul-mouthed editor Wilson Tikkel, *Aliens of London/World War Three*'s **Rupert Vansittart** as Tory Prime Minister Jonathan Whey, and *An Adventure in Space and Time*'s **Ian Hallard**. The play opened on 30 June with **David Tennant** and **Mark Gatiss** in attendance, and received four-star reviews from the non-Murdoch press. Continuing until 23 August, it transfers to the Theatre Royal Haymarket from 10 September (cast tbc). Meanwhile **Christopher Eccleston** found himself battling Billie on 29 June when his HBO drama *The Leftovers* (Sky Atlantic this autumn) premièred opposite Showtime's *Penny Dreadful* Season One finale. Chris attended a launch for the show in New York on 23 June.

Christopher Eccleston attends the launch of *The Leftovers* in New York.

© Gregory Pace/BEImage/REX

Sherlock Returns

■ **Steven Moffat** has confirmed "a record-breaking run" of *Sherlock* comprising a Special, recording next January, followed by a three-part Series Four later in 2015 with Ben Stephenson, the Controller of BBC Drama, advocating, "The only thing to expect is the unexpected..." However, expect a Christmas 2015 broadcast for the Special and the series following in 2016.

Gillan in Touch

Karen Gillan talks Scottish!

■ *Guardians of the Galaxy*, featuring **Karen Gillan** as brutal space mercenary Nebula, arrives in UK cinemas on 31 July. Karen's *Scottish Colloquialisms* are on YouTube, and she plays Kerry Newblood in Sky 1's *A Touch of Cloth III* over the August Bank Holiday (the DVD is released on 1 September).

Beaming Scotty

■ **David Tennant** reprised Sir Walter Scott for three further Radio 4 dramatisations of *The Great Scott* from 29 June to 13 July comprising *The Bride of Lammermoor*, *Ivanhoe* and *Redgauntlet*. Advance word on *What We Did on Our Holiday*, starring David as Doug McLeod with **Ben Miller** and **Celia Imrie**, is very positive ahead of its 26 September cinema release.

Freema Makes Sense

■ **Freema Agyeman** is shooting Netflix's 10-part sci-fi drama series *Sense8*, created by the Wachowski brothers and *Babylon 5*'s J Michael Straczynski, about eight disparate people connected by a violent shared vision. The series is being recorded across nine worldwide locations, including the UK, and is set for broadcast in 2015.

Arise Sir Captain

■ Tickets are on sale for **John Barrowman**'s *You Raise Me Up* 2015 tour running from 16 May to 8 June. Among John's promotional appearances were *Weekend Wogan*, *This Morning*, *The One Show*, *Weekend* and *The Wright Stuff*. His third *Hollow Earth* novel, *The Book of Beasts*, written with sister Carole, has just been published. **Naoko Mori** has been filming *Everest* playing Yasuko Namba, a victim of 1996's Mount Everest disaster. **Burn Gorman** is Michael Jeffery in Jimi Hendrix pre-fame biopic *All is By My Side* released on 8 August.

Who's on Who?

■ *Doctor Who* has strong representation in Series 10 of BBC One's *Who Do You Think You Are?*, which airs from August, with **Brian Blessed**, **Sheridan Smith**, **Reggie Yates** and **Tamzin Outhwaite** featured subjects.

Cue Banana

■ Production has commenced on **Russell T Davies**' E4 show *Banana*, sister show to C4's *Cucumber* (**DWM** 474) described as "a series of eight witty, charming and unique stand-alone stories" covering "50 shades of gay and beyond." Davies has written three episodes and the cast includes **Andrew Hayden-Smith**.

Ben is FAB!

■ **Ben Foster** is scoring Vietnam biopic *Noble* and Series Four of *Scott & Bailey*, and with brother Nick has weighty responsibility for ITV's upcoming *Thunderbirds are Go!* **Mark Ayres** is composer on serial killer flick *Scar Tissue*, arriving in cinemas on 25 July and DVD on 4 August, featuring **Shaun Dingwall** (soon in BBC One's **Jamie Payne** directed *The Driver* opposite **David Morrissey** and **Lee Ross**), **Danny Horn**, **Pete Lee-Wilson**, **Tim Faraday** and **Imogen Bain**.

Awards

■ *The Day of the Doctor* won Best of British alongside **James Corden**'s *The Wrong Mans* Best TV Sitcom at the 17 June Freesat Awards. The Queen's Birthday Honours list included an OBE for *The Sarah Jane Adventures* and Big Finish actress **Phyllida Law**. At the 8 June Tony Awards, **Sophie Okonedo** won Best Performance by an Actress in a Featured Role in a Play for her Broadway début *A Raisin in the Sun*. **Steve Pemberton** and **Reece Sheersmith**'s *Inside No. 9* collected Best in Sketch and Comedy and Best Entertainment at June's Rockie Awards.

Quickies

■ **Neve McIntosh**, currently filming Sky 1 hospital emergency department drama *Critical* as Nicola Hicklin, was Claire in Radio 4's adaptation of *The Events* (4 July). For Radio 4 **Camille Coduri** is Terri in drama *Bad Salsa* (to 28 July) and **Adjoa Andoh** has recorded *Four Thought* about mothering a transgender child – she is also narrator of audiobook *Good Morning, Mr Mandela*. *Survival*'s **Rona Munro** discusses her writing of *The James Plays* at a National Theatre Platform talk at London's Olivier Theatre (26 September). *The Ultimate Adventure*'s **Rebecca Thornhill** tours as Madge Hardwick in *Top Hat* for a year from 12 August.

Dolore Whiteman as Aunt Vanessa.

Obituary

■ **Dolore Whiteman**, who played Tegan's Aunt Vanessa in *Logopolis*, died on 1 September 2013. Former Equity president, **Jeffry Wickham**, who played Webster in *The Reign of Terror: Guests of Madame Guillotine*, died on 17 June aged 80. **DWM**

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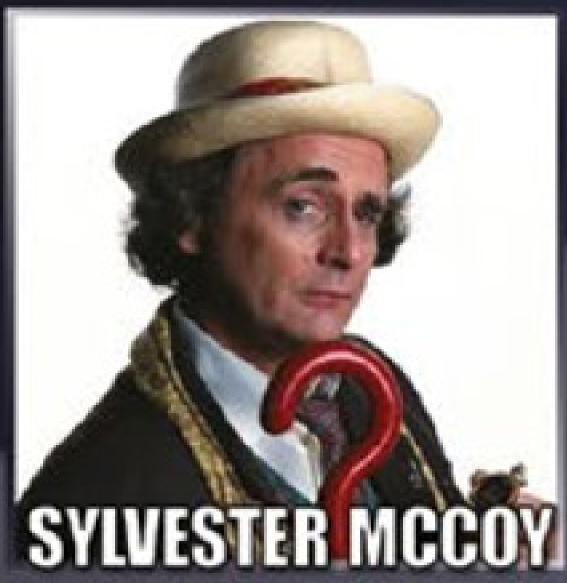
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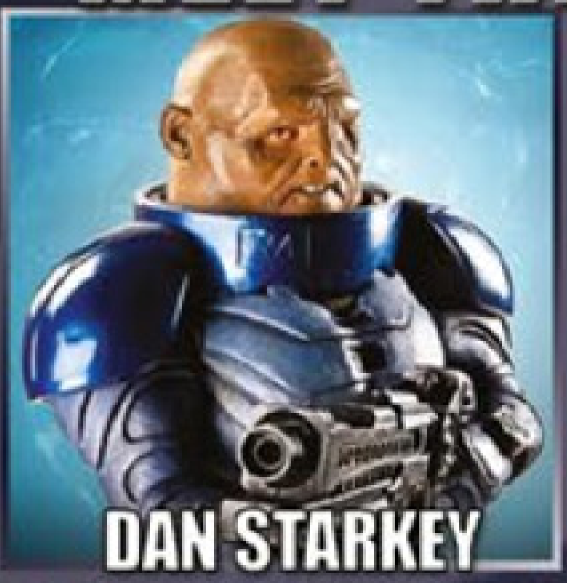
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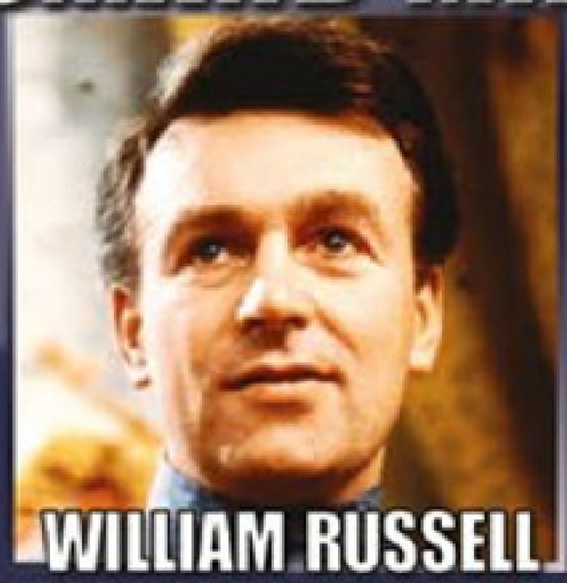
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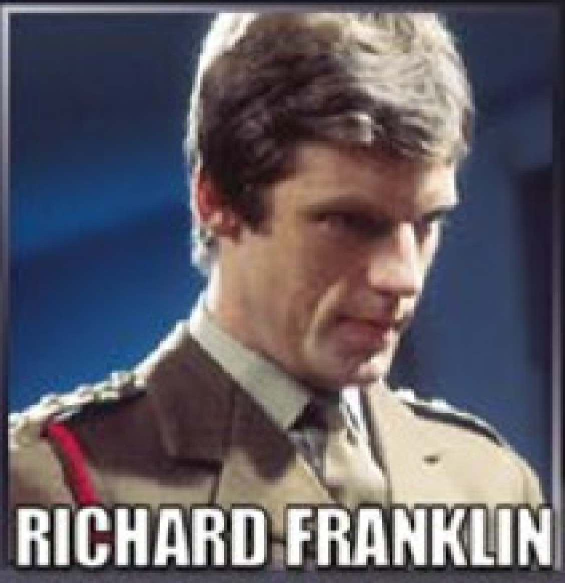
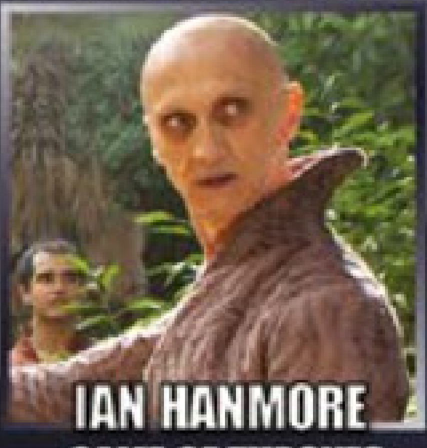
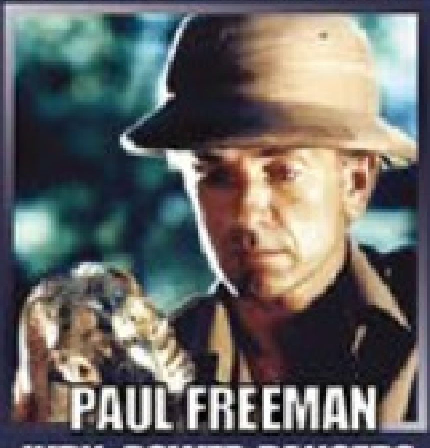
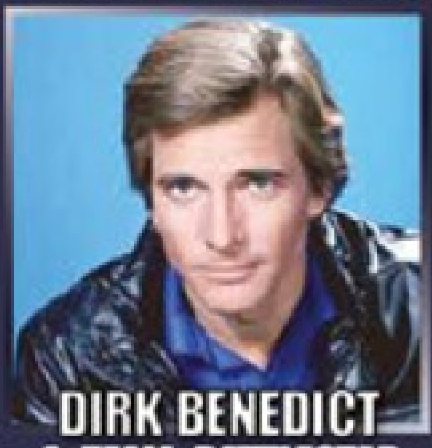

RICHARD FRANKLIN


IAN HANMORE
GAME OF THRONES

DOUG WILLIAMS
WRESTLER

DAVE PROWSE
STAR WARS


PAUL FREEMAN
INDY, POWER RANGERS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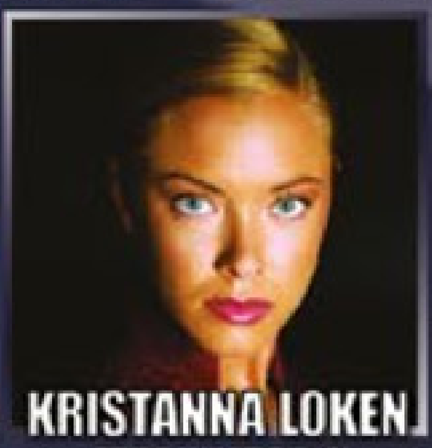
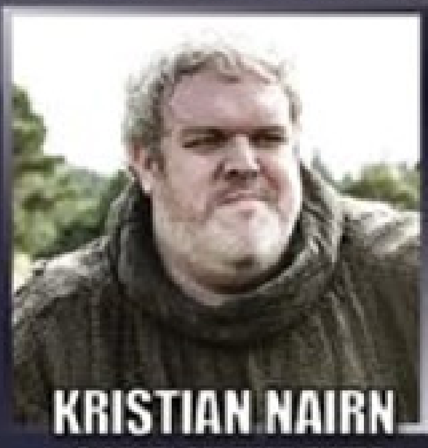
A-TEAM, BATTLESTAR


KRISTANNA LOKEN
TERMINATOR 3


KRISTIAN NAIRN
GAME OF THRONES

PHILIP GRIEVE
LORD OF THE RINGS

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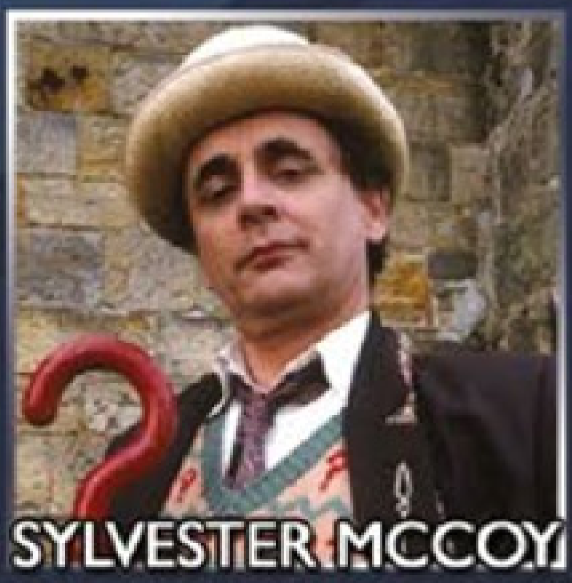
MEET THESE GUESTS... MANY MORE STILL TO BE ANNOUNCED!

PAUL MCGANN

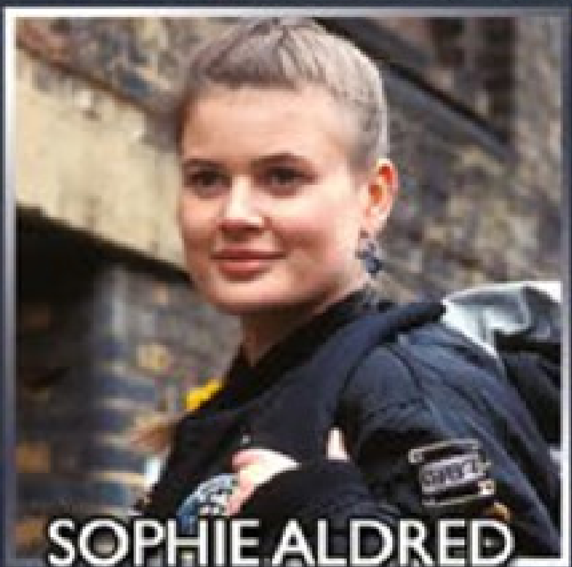
BONNIE LANGFORD

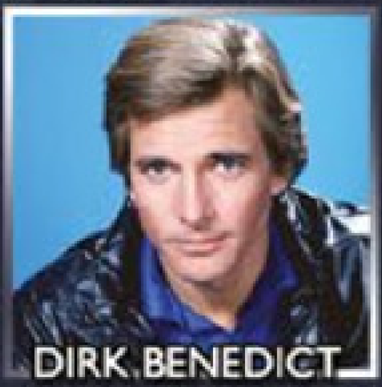

SYLVESTER MCCOY

JOHN LEESON

TERRY MOLLOY

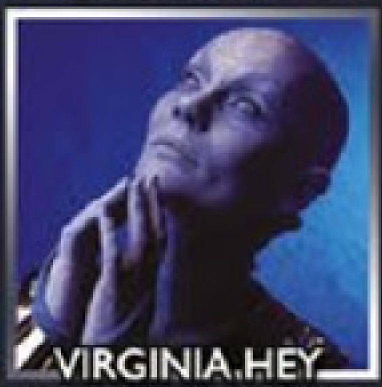
LOUISE JAMESON

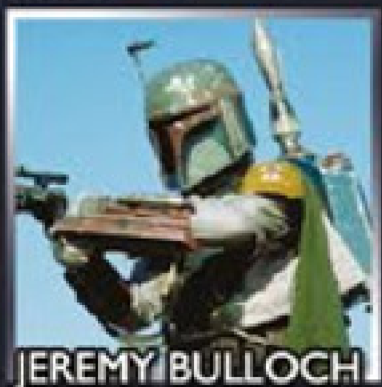

SOPHIE ALDRED


DIRK BENEDICT
A-TEAM, BATTLESTAR

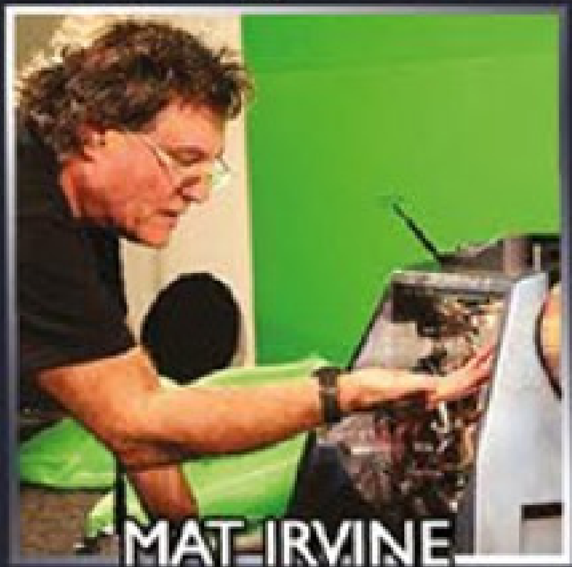
EVE MYLES
TORCHWOOD

KRISTANNA LOKEN
TERMINATOR 3


VIRGINIA HEY
FARSCAPE, MAD MAX 2


JEREMY BULLOCH
STAR WARS

PAUL BLAKE
STAR WARS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GALAXY FORUM

DOCTOR WHO
SURRENDER HUMAN SCUM!

The further adventures of Strax, Vastra and Jenny, the elder statesman of *Doctor Who*, and Kate O'Mara.... it's your letters!

We received quite a few letters following last issue's chat with Neve McIntosh, Dan Starkey and Catrin Stewart – better known as... the Paternoster Gang!

VICTORIAN HEROES

I must write to congratulate everyone at **DWM** on issue 475. It was superb, with the main highlights being the interview with the Paternoster Gang and the new comic strip featuring them, *The Crystal Throne*. Neve McIntosh and Dan Starkey come across as having so much fun being involved with the series. They're also very well versed in the show's history with so many stories from the past name-checked. Glad to see them returning with Peter Capaldi soon!

Surely at least a one-off Special featuring the gang could be achieved? Or perhaps they could even have their own spin-off audio series from Big Finish, like fellow Victorian investigators, Jago and Litefoot...?

GARRY JONES EMAIL

I loved the interviews with Dan Starkey, Neve McIntosh and Catrin Stewart. Their characters, Vastra, Strax and Jenny are all brilliant in the show. It was interesting to read what *Doctor Who* is like from the point-of-view of people other than the actors who play the Doctors or companions – even more so because it soon became evident what massive *Doctor Who* fans Dan and Neve are!

I felt sad when they mentioned the 2013 Prom, because I was there and it was outstanding – undoubtedly the best thing I've ever been to – and I wish I could go again. It's really amazing to be in the same hall as 6000 other people who are just as passionate about something as you are.

When the episodes in which the Paternoster Gang have appeared were mentioned in the interview, I realised that they are some of my favourites – especially *A Good Man Goes to War*. The Victorian investigators were fantastic with the Eleventh Doctor, and I'm happy that they are going to appear alongside Peter Capaldi. I'm hoping that they (and Clara, of course) will smooth the transition between the Eleventh and Twelfth Doctors, in the same way that Rose and Jack connected the Ninth and Tenth. I can't wait to see the team back together soon!

ANNIE MARSHALL (16) EMAIL

I have to ask – am I the only person who finds Strax embarrassing and not very funny? I like Vastra and Jenny, but it just seems that Strax is too much of an obvious comic relief character in the mould of Jar Jar Binks. Plus it has ruined the Sontarans as credible villains as now they're seen as buffoons, rather than bloodthirsty warmongers.

BOB RASHLEY BRISTOL

The character of Strax is the perfect example of how a *Doctor Who* monster can be successfully updated for a modern audience. Strax is hilarious, and his personality is completely in keeping with Sontarans of the past. Just like Linx in *The Time Warrior* – the very first Sontaran we saw 40 years ago – Strax is war-loving, arrogant and gets all the funniest lines. But unlike any Sontaran before him, Strax has become a well-rounded character, thanks to his repeated appearances, brilliant writing and Dan Starkey's spot-on acting.

RICHARD LEWIS EMAIL

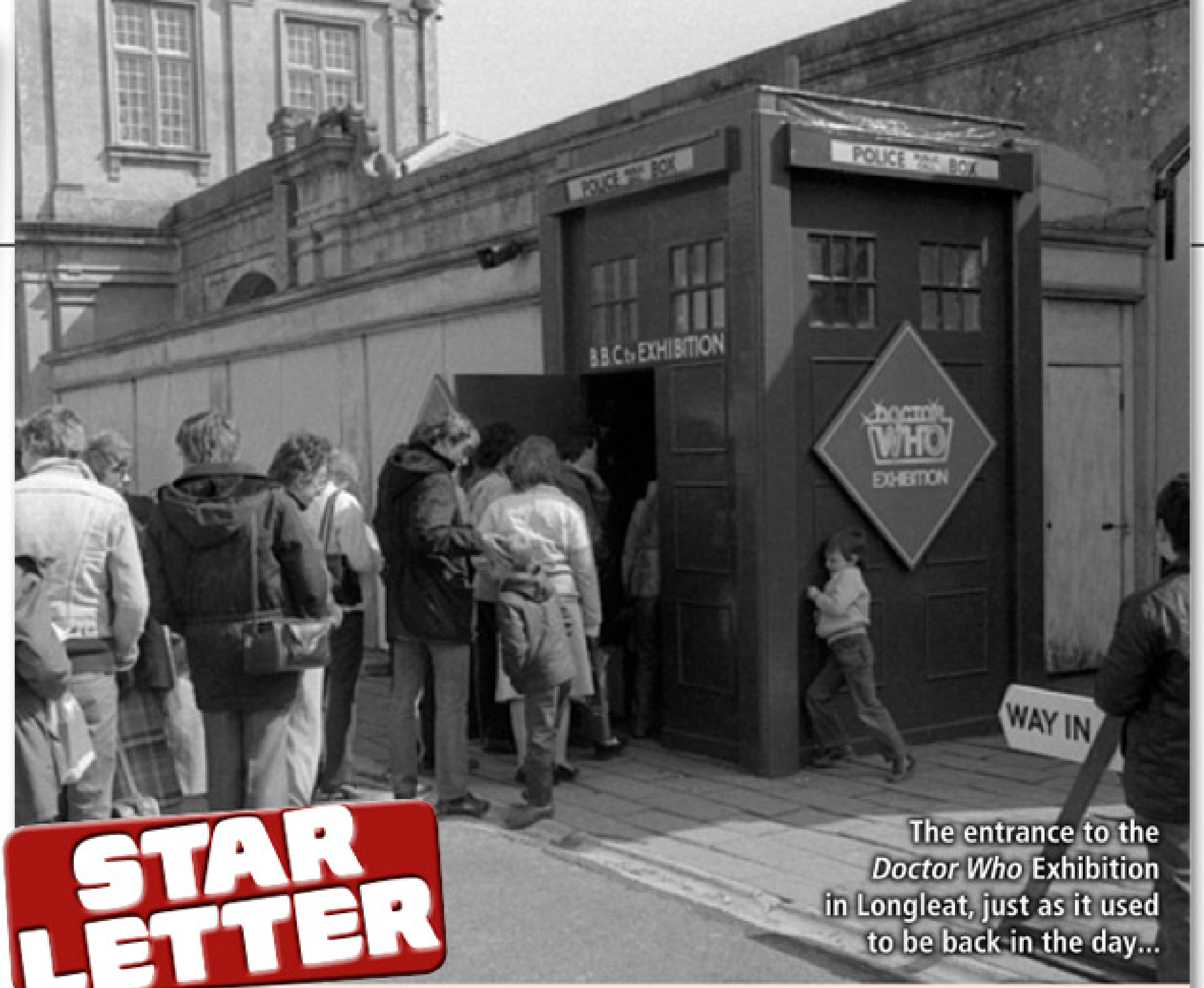
TEXT IN!

Message us from your mobile!

- **RICHARD COLES** I keep getting newly minted coins from the self-service machines at Tesco like in *The Android Invasion*. The Kraals are taking over our supermarkets!
- **DAVE HILL** The Colin Baker era is in crying need of a re-evaluation similar to the one the McCoy era is experiencing. **DWM**, make it so!
- **LUKE SMITH** Can I suggest Taylor Swift as the Rani? Good looking, an evil intelligent demeanour and wouldn't take any rubbish from anyone. Least of all the Doctor!
- **JOHN HUGHES** No Peri in the Top 15 Companions poll result?! Nicola Bryant is the sexiest woman to ever appear in the show. Then Jenna. With Billie 3rd. Full stop.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.



The entrance to the *Doctor Who* Exhibition in Longleat, just as it used to be back in the day...

STAR LETTER

It was great to read about Jaqueline Rayner's delight at rediscovering the – now disguised – police box at Longleat [**DWM** 475]. As a designer and life-long *Doctor Who* fan, I had the heart-wrenching job of re-designing the outside of the Exhibition to be 'Old Joe's Mine'. I couldn't let the TARDIS leave Longleat forever, so we painted it brown and hid it behind boxes. It is still hiding there today should you visit. Luckily it is listed, so maybe one day it might just re-materialise in all its former glory.

ANDREW FROSTICK EMAIL

To reward him for saving the TARDIS, Andrew will receive *The Fifth Doctor Box Set*, featuring two brand new audio adventures from Big Finish, starring Peter Davison as the Fifth Doctor. Available in August from *www.bigfinish.com*, priced £25.00.

DOCTOR WHO
THE FIFTH DOCTOR BOX SET

As a child of the 70s, I have to admit that it's taken me a while to get used to a Sontaran who gets all the funniest lines. Mind you, adjusting to Strax hasn't been half as disconcerting as realising that *Doctor Who* now features a Silurian whom I really fancy!

JAMES CORKE EMAIL

Down boy, Jenny saw her first! The other thing that got you writing after last issue, was the first of our three-part interview with Terrance Dicks...

THANKS TO TERRANCE

DWM 475 dropped through my letter box this morning and I've just devoured Part One of the Terrance Dicks interview. It was brilliant – I learned so much about this great man. I had never realised it was Malcolm Hulke who helped him break into television – they were two of the best writers ever for *Doctor Who*. I, like many of my generation, discovered a love of reading via the Target books, many of which Terrance wrote. I think it's very fitting that he was a great reader as a child, as he has helped so many other children do the same.

KATE GRIFFITHS EMAIL

DOCTOR WHO
WARRIORS OF THE DEEP
TERRANCE DICKS
DOCTOR WHO

Terrance Dicks is part of my *Doctor Who* Hall of Fame, as it was he who introduced me to the good Doctor(s). Yes, for me, *Doctor Who* began as a book series. In 1982, I was scouring for mystery and horror books at a branch of WH Smith in Calgary when a title caught my eye on a nearby shelf: *Doctor Who and the Stones of Blood*. As a 13 year-old, I judged the book by its cover, but it was the text within that captivated me.

I bought more of the books, searching across the city's bookstores for titles I did not have. Within a year, I had read them all, when I noticed that this book series was on PBS television! It was then that I became a fan of the TV show, and it was all due to Terrance Dicks writing perfectly for someone my age. I have been grateful to Terrance Dicks ever since.

BRYAN JENNER CALGARY, CANADA

I'm reading **DWM** 475 on a train journey. I'm sure I've seen the picture of Barry Letts, Sandra Bernholz (so that's who she is!) and Terrance Dicks before, but never at this scale, so I hadn't appreciated the detail. The familiar and unfamiliar photographs on the walls, with the first TARDIS crew as a kind of icon; and between the three people, on the desk, what looks like the office or library copy of *Doctor Who in an Exciting Adventure with the Daleks*, placed as if Barry has just had to take the producer's oath of office upon it; but Terrance, evidently, swears by *New Scientist*.

MATTHEW KILBURN EMAIL

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Terrance Dicks was always my favourite writer of Target novelisations when I was young. He had an ability to describe anyone and everything so deftly and with such honest efficiency.

In his **DWM** interview last issue it struck me how this blunt directness applies equally off the printed page, his memory of Jon Pertwee as having "presence and charisma" on one hand while at other times being "vain, petty and childish." He's equally balanced about Derrick Sherwin, describing him as "hardworking and intelligent" but also forthright about the "terrible state" he was leaving *Doctor Who* in.

It's apparent he's always had this clear-cut directness, happy to tell Barry Letts that Union negotiations were his baggage and telling Louise Jameson that actors shouldn't have ideas! But it's clearly all from the heart, and said in a way that is 'never cruel or cowardly.'

MARK HOLDING EMAIL

There's more from Uncle Terrance on page 24. Elsewhere in issue 475, **DWM** paid tribute to another *Doctor Who* legend...

TRIBUTES TO KATE

I would like to say thank you for a fitting tribute to the great Kate O'Mara in **DWM** 475. Not only was she a wonderful actress who set the benchmark of an incredible villain in the world of *Doctor Who* as the notorious Rani, but she was also a very charming person in reality.

I had the privilege of meeting Kate at the *Doctor Who* 50th Anniversary Celebration at ExCeL. She was so kind, and caring, and fantastic to talk to. Kate respected her fans young and old and she will be missed by all. She will be greatly missed but always remembered.

TOBY KEARTON (17) EMAIL

The beautiful Kate O'Mara makes her first *Doctor Who* appearance in 1985's *The Mark of the Rani*.

Thank you, **DWM**, for a beautiful tribute to a beautiful lady – the irreplaceable Kate O'Mara. The adventures in which she appeared as "the wretched Rani" may not have been the best *Doctor Who* stories ever, but despite this Kate's performances were always superb. I never realised until I read the piece in **DWM** what a difficult life she had led – it was tainted by terrible events, and yet she kept going strong.

Kate was always very generous with her time when she met her fans and seemed very proud of her involvement with our little show. Goodbye Kate – and thank you.

NATHAN SQUIRE EMAIL

Now, it's been a couple of months since *The First 50 Years* poll, but the debates carry on...

YOUNG LOVE

In the letters in issue 475 of **DWM**, some people appeared surprised that the Under 18 category in your best ever *Doctor Who* poll contained so many serials made well before those readers were born. I admit I was surprised too, before I stopped to think back to when I was that age.

During my Secondary School years in the early 1990s, I was a big fan of *Doctor Who*, and it never mattered to me how old the episodes were or whether they were in colour. All that mattered was whether I enjoyed them. If I could enjoy a Hartnell or Troughton episode when I was 13 or 14, why would I not think that today's generation would be the same? There appears to be an assumption that today's youth only like the technological sparkle of today's production values, especially when reboots and remakes tend to be in vogue.

Your poll proved that the younger audience are not that fickle, and are as open-minded as the rest of us. They can enjoy good storytelling regardless of the age of the product, just as we all did at that age with the VHS releases or BBC2 repeats. A positive message against prejudice!

KEITH TUDOR ROMSEY

ESSENTIAL READING!

I have been catching up on my *Who* reading recently and have just finished the recent Panini release *The Essential Doctor Who: Cybermen*. I also bought all three of the *50 Years* bookazines and felt compelled to write and thank you and your team for their obvious hard work on all of these issues. Everyone involved clearly has a passion for the series as they are beautifully put together and produced and are stuffed with fantastic articles and interviews. I have thoroughly enjoyed all the issues so far and I am sure that I will re-read and refer to them many more times. Thank you all for your hard work.

LOUISE BEATON EMAIL

THE CHANGING FACE

Watching *Hide* again last night, I noticed that the TARDIS creates a hologram of Clara – taking her image from billions of people in its database. We've known the TARDIS has helped the regeneration process since Hartnell changed into Troughton. Could this be the explanation, teased recently by Steven Moffat, as to why the latest Doctor looks like Caecilius? And, by extension, why the ►

@DWMtweets

Join other **DWM** readers on Twitter!

- **@Alan Meggs** Cracking interview with Terrance Dicks in **DWM** 475, and I really enjoyed the Paternoster crew in interview and comic strip form!
- **@paul_bowler** Great to see The Paternoster Gang in the new **DWM** comic strip. *The Crystal Throne* was brilliant fun!
- **@funkyinfishnet** Wonderful tribute to Kate O'Mara in **DWM** 475. So much more than her TV vamp persona, what an inspiring lady.
- **@Boogieshoes32** How sexist! Supermarket has put **Doctor Who Magazine** in amongst the men's mags. Took me ages to find it!

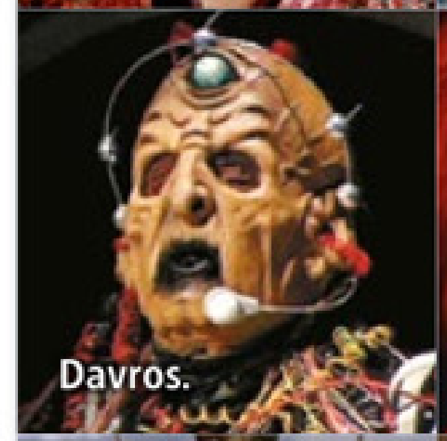
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

The Rani.

Chief Caretaker.

Gavrok.

Kane.



Davros.

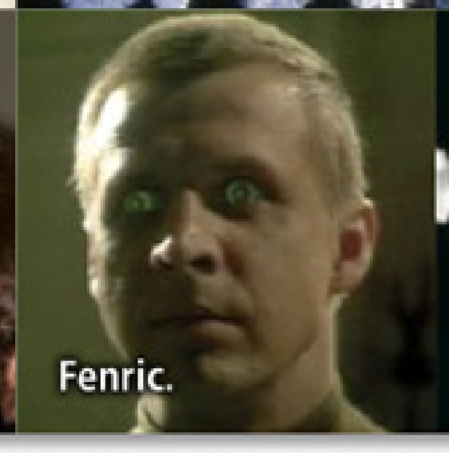
Helen A.

Lady Peinforte.

The Chief Clown.

Morgaine.

Josiah Samuel Smith.



Fenric.

The Master.

THE PLANET OF DECISION!

Who's your favourite villain to face off against the Seventh Doctor? Is it fellow Time Lord, the Rani? Stickler for the rules, the Chief Caretaker? Bannermen boss, Gavrok? Cold-hearted Kane? Would-be Dalek Emperor, Davros? The far-from-happy Helen A? Seventeenth-century sorceress, Lady Peinforte? The Psychic Circus' Chief Clown? The extra-dimensional Morgaine? The ever-evolving Josiah Samuel Smith? Evil from the dawn of time, Fenric? Or battling-for-survival, the Master? Cast your vote at:

tinyurl.com/dwmpoll21

The poll closes on 29 August, and we'll reveal the results in issue 478. There are no prizes, though – it's just for fun.

In **DWM** 474, we asked you to choose which of the four *Doctor Who* spin-off TV series is your favourite? The winner, by a narrow margin, was *Torchwood*, which gathered 48% of the vote. Hot on its heels in second place at 46% was *The Sarah Jane Adventures*. Way behind in third place with just 5% was one-shot wonder, *K9 and Company*. In last place with just 1% was the series *K9*.

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

The BBC Radiophonic Workshop, featuring Dick Mills, Peter Howell, Roger Limb, Paddy Kingsland and Mark Ayres, play at Glastonbury! Search YouTube for: **Radiophonic Glastonbury Theme**

STONE – A Doctor Who Short Horror Film, features the Weeping Angels in their own, scary, fan-made mini-adventure as they relentlessly pursue their latest victim. Search for: **Stone Doctor Who Horror**

A delightful fan-made video of *Doctor Who* clips and out-takes assembled to the tune of *Flash, Bang, Wallop* by the sublime Stuart Humphryes. Search YouTube for: **Flash Bang Babelcolour**

Peter Capaldi, a former student of the Glasgow School of Art expresses his support for the students of the school which was damaged by fire. Search YouTube for: **Glasgow Capaldi Pitt**

A short comedy sketch, created by fan group Westflake Films, presents an adventure for K9 and his new master – it's *K9 & Bloke*! Search YouTube for: **K9 & Bloke Westlake**

◄ Sixth Doctor looked like Commander Maxil? Each regeneration the TARDIS plucks a face from its database? This also ties in with Romana taking Princess Astra's appearance.

Maybe the curator from *The Day of the Doctor* isn't a future incarnation but an old acquaintance who, when he was younger, inspired the Fourth Doctor's appearance? The possibilities are endless. Perhaps one of the earlier Doctors met a Casanova who resembled David Tennant? Also, does anyone else think John Hurt's Doctor may be the incarnation that took on the guise of Merlin, as referred to in *Battlefield*? After all we know that John Hurt's incarnation did not go by the name Doctor. Morgaine said the Doctor has had "many names." Maybe the Time Lords asked this Doctor to recruit King Arthur's knights to fight in the Time War? Most compelling of all, in *The Time of the Doctor*, when the Doctor thought he was on his last regeneration, at no point did he say "Hang on, I've not been Merlin yet!"

PHILIP MAY EMAIL

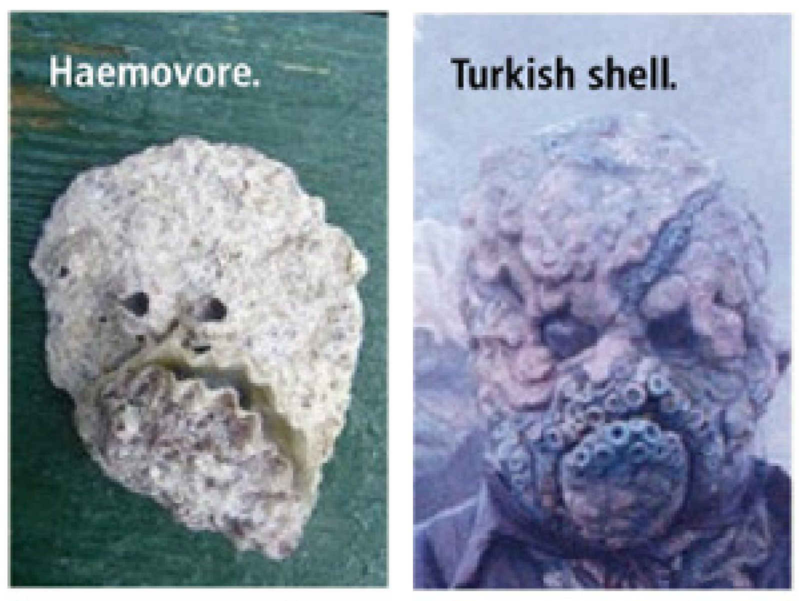
An intriguing thought, Philip. And here's some more speculation...

MYSTERY WOMAN

The mystery woman who provided Clara with the TARDIS phone number... could it have been Sarah Jane? Or... could it have been the TARDIS herself in the future, able to project a hard light hologram? Perhaps in the future, the TARDIS will learn to create a human-looking android 'shell' (just as the police box is a 'shell') able to directly interact with humans and... others.

KEVIN MCDOUGALL EMAIL

TURKISH TIME STORM?



Whilst on holiday in Turkey this June, I was handed this shell formation by my daughter Amy which she had pulled from the sea underneath the jetty on our beach. It made me wary about going in the water, I can tell you! How this mini-Haemovore got to Turkey I have no idea – a time storm perhaps?

MARK HOLDING EMAIL

BULL IN A PET SHOP

I was lucky enough to be able to attend the (rather splendid) Pet Shop Boys concert at the LG Arena on Friday 13 June, and it seems that the link from the group to *Doctor Who* doesn't end at David Tennant borrowing Neil's surname and Kylie's guest appearances alongside both the duo and the Doctor.

© JASON SHELDON/REX

Neil Tennant of the Pet Shop Boys, wearing the latest in Skonnon fashion!

The opening video sequence before they came on stage had a very familiar looking 'vortex', and at one point Neil wore a fez. Most mysteriously of all, however, in the first part of the concert the dancers wore bull heads, there were printed circuit board motifs everywhere, and Neil and Chris' costumes looked a bit like the rather stylised outfits that all the cool people on Skonnos wear. So it would appear that Neil and Chris are secret fans of *The Horns of Nimon*. So much so that I was disappointed that there was no-one stationed at the exits to call us 'Weakling Scum' or 'Meddlesome Hussies'.

ANDREW SPOKES BIRMINGHAM

COMPANION ERA

Just the grumbling of an old pedant, but can something be done to knock on the head once and for all the idea that Charlotte Pollard, once a companion to both the Sixth and the Eighth Doctors in Big Finish audios, is an Edwardian adventuress?

Your review of the new box set of her post-Doctor adventures uses this phrase, but the fact is she was born on 15 April 1912, roughly two years after Edward VII died. That would make her a New Georgian Adventuress, if such a thing exists!

MERVYN CAPEL EMAIL

KEEP ME HANGING ON

I was just looking at my 800 episodes celebration poster which came with **DWM** 468 and I realised, we haven't had a two-parter (I'm not counting the somewhat linked *The Name/Day/Time of the Doctor* stories) since May 2011's *The Rebel Flesh/The Almost People*. That's over three years ago! My biggest hope for the next series is that the two-parters are reinstated, I'm sure I'm not the only one who misses the cliffhangers?

BOB RASHLEY BRISTOL

You'll be delighted to know, Rob, that this year's series finale is a two-parter, complete with a jaw-dropping cliffhanger. Not long to go now. Till next time! **DWM**

ON THIS MONTH... 25 YEARS AGO

It's 1989 and **DWM** 151 reveals that a new Doctor has been and gone...

£1.25
Doctor Who
Colin's back!
BATTLEFIELD
PLUS

THE ULTIMATE DOCTOR

Gallifrey Guardian announced a new but short-lived Doctor in the form of David Banks who had to step into the role for a performance of *The Ultimate Adventure* stage play when Jon Pertwee fell ill. 'David Banks plays a very convincing Doctor,' wrote Ian Tutty to the *You On Who* letters page. 'The costume that he wore resembled that of Peter Davison's all but the t-shirt that he wore under the jacket. He also made a few visual jokes, including putting his hat upon the TARDIS console while it was rising and falling.' Sounds great... but what number incarnation was he?!

EVERYBODY OUT!

Production on Season 26 was hit by a series of 24-hour strikes by union members at the BBC, and season opener *Battlefield* was hit hard. *Gallifrey Guardian* reported: 'Recording was stopped for forty-eight hours and the re-scheduling of the remaining days of the shoot was necessitated.' The story was eventually completed – *Battlefield* would not have the same fate as the abandoned *Shada*! Fans breathed a collective sigh of relief.

OUR SURVEY SAID...

The annual **DWM** survey results revealed what readers thought of the mag. Voted Best Comic Strip was *Planet of the Dead* which had featured all seven Doctors. 'After Pat Troughton's sad death in March, 1987 the Beeb will never again do a story featuring all the Doctors,' wrote Angela Smith. 'So it was a great joy to see them all together.' Meanwhile, **DWM** revealed that 'We received many suggestions for new items in the magazine – a Producer's column, regular merchandise reports, monster spotlights and free gifts were the most popular requests...' It would take a while, but **DWM** delivered on all of those wants eventually...

THE SECOND IN A NEW SERIES OF SPECIAL PUBLICATIONS

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THE ESSENTIAL GUIDE TO DOCTOR WHO

Available now at WHSmith, price £9.99 Panini magazines

STEVEN MOFFAT

Writing exclusively for **DWM**, and previewing the new series – it's the man in charge of *Doctor Who*!

"Peter Capaldi came in on his day off to watch the Daleks blowing up. I like a Doctor who revels in the destruction of evil in his downtime..."

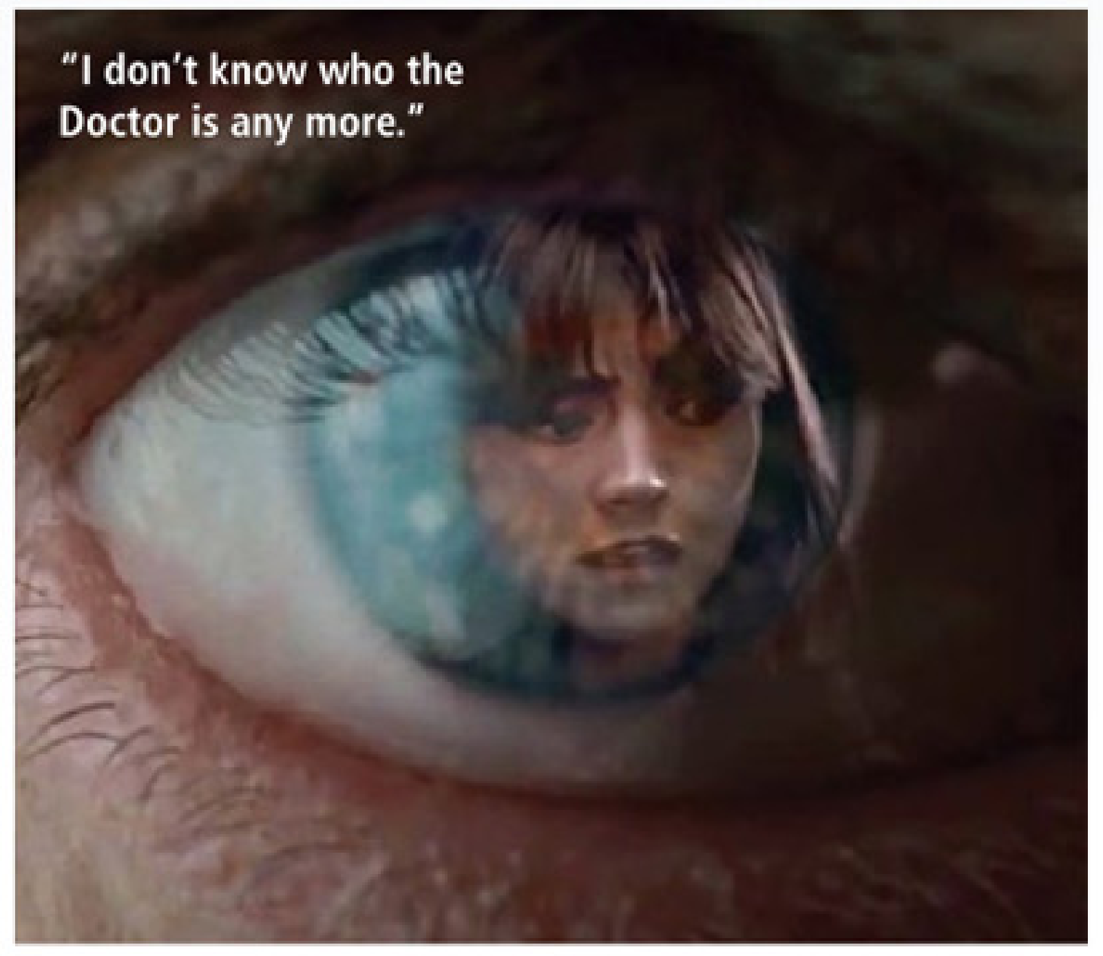
Oh, the time is almost upon us. The time of Capaldi! Remember those eyes, blazing at us in *The Day of the Doctor*. Brace yourself for his *whole face!!* I could give you stories from the set! Anecdotes and spoilers!

I could hint at monsters, new and old, and friends returning from the distant past. But you don't want that. Of course you don't! You want WRITERS. Oh, all right then, knock yourselves out...

STEVEN MOFFAT Episodes 1,4,11 &12
Yeah, I know. Apparently it's contractual. Hasn't been any good since just before the first series of *Press Gang*, but he has children to feed, so have a heart.

PHIL FORD Episode 2
Ahh, we had fun, Phil and me. What's the most dangerous place you could put the Doctor, we wondered? And then we put him there. Phil's great artistry is plotting and pacing action adventure. Inside that man's head, there are explosions going on *all the time*. That's not a manic gleam in his eyes, that's an internal firestorm of alien destruction. Oh, it's a proper blockbuster, this episode. So many explosions that Peter Capaldi came in on his day off to watch the Daleks blowing up. I like a Doctor who revels in the destruction of evil in his downtime.

Important note: Phil's best line includes the word 'lasagna'.



"I don't know who the Doctor is any more."

"Clara, be my pal. Am I a good man?"

"I see into your soul, Doctor..."

"I see beauty, divinity and *hatred!*"

MARK GATISS Episode 3
Mark lives in a secret house, in a mysterious side street which sometimes isn't there. You think I'm making this up, but it's absolutely true. Every time I go to visit him I get lost and phone him in despair. He just smiles enigmatically (he can do that over the phone, it's a gift) and suddenly I notice I'm standing next to a door in a wall, which is now swinging open. Again, this is all true. Hand on my heart, that's exactly what visiting Mark is like. Ask anyone.

Mark's new script is, I think, his best *Who* yet – and, yes, I know that's saying something. A glorious, heart-filling, action-packed romp, with a truly stellar guest performance from Tom Riley – it's like all of summer in 45 minutes, with sword fights.

Important note: Mark's best line includes the word 'vegetables'.

STEVE THOMPSON Episode 5
Steve is cleverer than you. You need to accept that and get on with your life, like I have. I once noticed Steve had a tattoo on his arm (it was a tender moment) and I asked him what it was. Dear reader, it was a *maths tattoo*. Yes, Steve Thompson is so brainy he has difficult sums permanently inscribed on his body. I asked him to explain the tattoo – though not in a "where were you last night?" sort of way – and he gave a swift lecture on the principle of mathematics that it represented. I sort of understood at the time, but later discovered I didn't have the brain power to retain it. At which point I accepted that Steve Thompson's tattoo was also cleverer than me.

Now this series, I think, has some of our best ever pre-titles. Bold statement, I know, and even now people are getting angry about that and starting a petition. But what the hell, I think this episode has the best pre-titles of the lot.

Important note: Steve's best line includes the word 'shelf'.

GARETH ROBERTS Episode 6
Gareth is a tiny little, pipe-smoking Irishman, with a giant ginger beard and a wooden leg. At least he probably is – it's been so long since he came out for a drink, I'm a bit hazy. These days he prefers to stay home, dress up as Servalan off *Blake's 7*, and makes announcements from his balcony. And yes, he really does have a balcony (the Servalan dress goes without saying.) ►

Peter Capaldi and Michelle Gomez on location for the series finale, during July.

A few years ago, I *loved The Lodger*. Still love it. One of those rare episodes I watch just to cheer myself up. So thinking about launching our new fella on the world, we thought it would be fun to try something similar. Not that similar, mind – but character-driven, funny, with our hero bumping against the real world. Plus a cool robot, obviously.

This episode also has the best pre-titles ever.

Important note: Gareth's best line includes the word 'wink'. But then, being Gareth, most of his lines do.

PETER HARNESS Episode 7

Ahh, a new writer to *Doctor Who* – and one who is going to stick around, I promise you. This is *Doctor Who* at its most intense and dramatic, with scares and huge ideas, and probably my single favourite scene in the whole run this year. It's the final scene, between Clara and the Doctor, in the TARDIS, if you're wondering – you won't miss it, trust me. Thrilling stuff. Peter is about to remind you that the Doctor isn't a hero every day – brace yourselves.

Important note: Peter's best line includes the word 'Tumblr'.

JAMIE MATHIESON Episodes 8 & 9

We've gone mad – another new face. Twice! Because Jamie has written two barn-storming, brilliant episodes this year. And more than that, his two shows were double-banked against each other. For a couple of weeks there was such an intensity of Jamie Mathieson around our studios, it was like he was looming round every corner. Actually, he was looming round every corner. Big old fan – we couldn't keep him away with guns and sticks. We did a script meeting with Jamie in the *Doctor Who* room at the media centre, which – rather thrillingly – contains a 1980s TARDIS prop. It was locked, but we found a sneaky way to open it. Cue many selfies of us peering out of the TARDIS! So that was productive.

Important note: Jamie's best line includes the word 'rhetorical'.

FRANK COTTRELL BOYCE Episode 10

Frank's writing is so lyrical, visual and imaginative, I feel like a clumsy word-oaf next to him. Mind you, that isn't a stretch. To my surprise, Frank is something of a *Doctor Who* fan too, which is how we got such a big and thrilling name on board. As I type, this show is yet to shoot – in fact, I'm having a look at a new draft right now – but this story is already a classic. A new voice for the show, a new approach. Just when you think there are no new *Doctor Who* stories, along comes this. And hey, he wrote the opening ceremony for the Olympics!!

Clara and the new Doctor in Episode 1, *Deep Breath*.

> **'Just when you think there are no new *Doctor Who* stories, along comes *this*...'**

I once had a meeting with Frank that wasn't in Liverpool. Those of you who know Frank will, I suspect, have gasped and clutched the furniture for support.

Important note: Frank's best line includes the word 'supposed'.

Right. Now you know everything (but only because you went looking on the internet).

Onwards. Capaldi is nigh. **DWM**

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WORLD BUILDING

Production designer Michael Pickwoad has decided the look of every episode of *Doctor Who* since 2010. He tells **DWM** how he goes about creating entire cultures...

INTERVIEW BY **SIMON GUERRIER**

July 1966. London is under attack from a super-computer called WOTAN – a machine so advanced that, in what was then a thrilling sci-fi twist, it can speak to *other* computers! Now robotic tanks swarm the streets, smashing everything in their path...

"I don't think I watched it," admits *Doctor Who*'s current production designer, Michael Pickwoad. His father, the character actor William Mervyn, played Sir Charles Summer in three of the four episodes of the *The War Machines* (1966) alongside the First Doctor. But Michael, aged 21 and on a civil engineering degree at Southampton University, had more pressing concerns at the time.

"The World Cup was on around then, wasn't it?" he says. "I remember the Final. I was in a yacht off Cowes, on the starboard tack. We were listening to the game on an old hacker radio, a rope round it to keep it in place. And we were approaching a sandbank. Someone said, 'We've got to go about!' but the radio didn't get such good reception on the port tack! England were about to win, but we were coming up to the sandbank very fast..."

But he doesn't remember his dad being in *Doctor Who*? Michael laughs. "I've seen it since. My father runs the computer, doesn't he? Yes, that was rather splendid. We still get royalties, my two brothers and myself. Enough for a good meal every now and again."

In 1966, Michael had little thought of following his father into a career in film and television. Although Michael's mother had been an architect and theatre designer, he studied engineering because, "I wanted to design yachts. I started off doing aeronautical engineering, but the maths got a bit much and I changed courses."

So what happened? "Yachts... weren't very practical. After university, I was sort of sitting round, as one did in the 60s, doing up Rolls-Royces and other sorts of things, and my father said, 'Now what are you going to do?' That was a dreadful question. But I'd always liked making things and I thought film design sounded fun. My father was working on *The Best House in London*, a film being made at Shepperton Studios, so he spoke to the art director about me. I was told to speak to the studio's chief construction manager, so with great trepidation I did. And he introduced me to an art director who was having trouble finding someone to work in the art department. It was a junior position but it was an advertised job which meant I got a union card. So that's how I started."

The first film Michael worked on was a thriller, *The Twisted Nerve*, in 1968. "It was rather nice that one's first film was by the Boulting brothers – they were such a part of the British film industry."

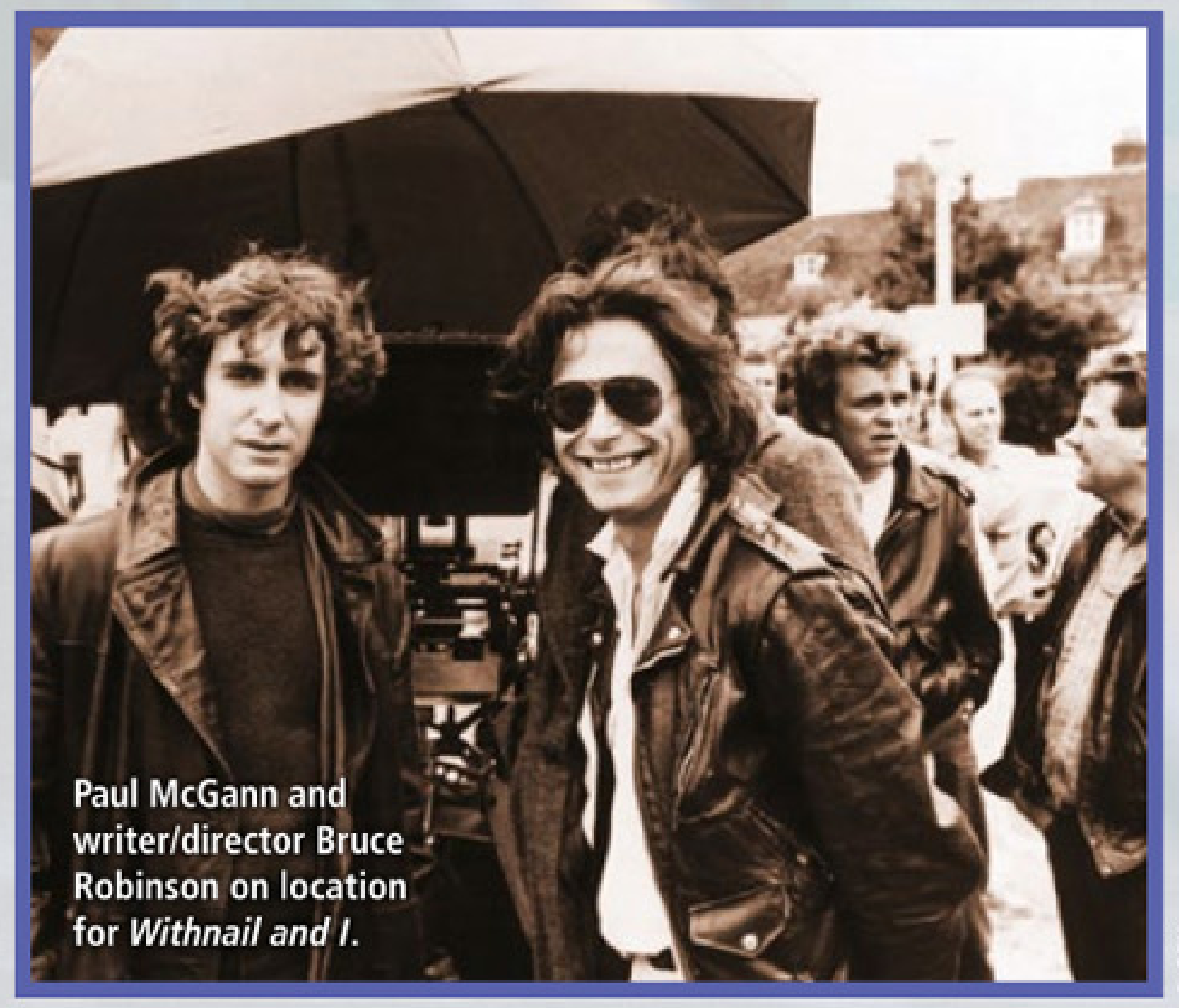
In 1972 Michael got his first credit as art director on *Blinker's Spy Spotter*, made by the Children's Film Foundation – the first of 13 CFF productions he worked on. The films were very low budget, so Michael was location manager and the entire art department. "There was lots of doubling up," he says. "But that was very useful: you learnt a lot. Even now when I'm looking for locations on *Doctor Who* I think, 'Oh, where could the unit park?' and picky things like that. It's a very practical world, the film world, and most people do other jobs in it."

On the CFF production *Chimp Mates* (1976), Michael worked with his father. "The only time we did! It was about a family looking after a chimpanzee, and he played the vicar in a church where it runs amok." For another CFF film, *A Hitch in Time* (1978), Michael had to design and build a time machine to be operated by a former *Doctor Who*.

"I liked Patrick Troughton a lot," he enthuses. "He was quite humorous, and was a friend of my father's. But yes, the time machine! I had to build one for Dawn French on [1990s TV series] *Murder Most Horrid*, too. Obviously I was destined to do *Doctor Who*!"

In 1980, Michael was art director on the fantasy film *Hawk the Slayer*, and that led directly to him working on a small-scale film about two out-of-work actors at the end of the 1960s.

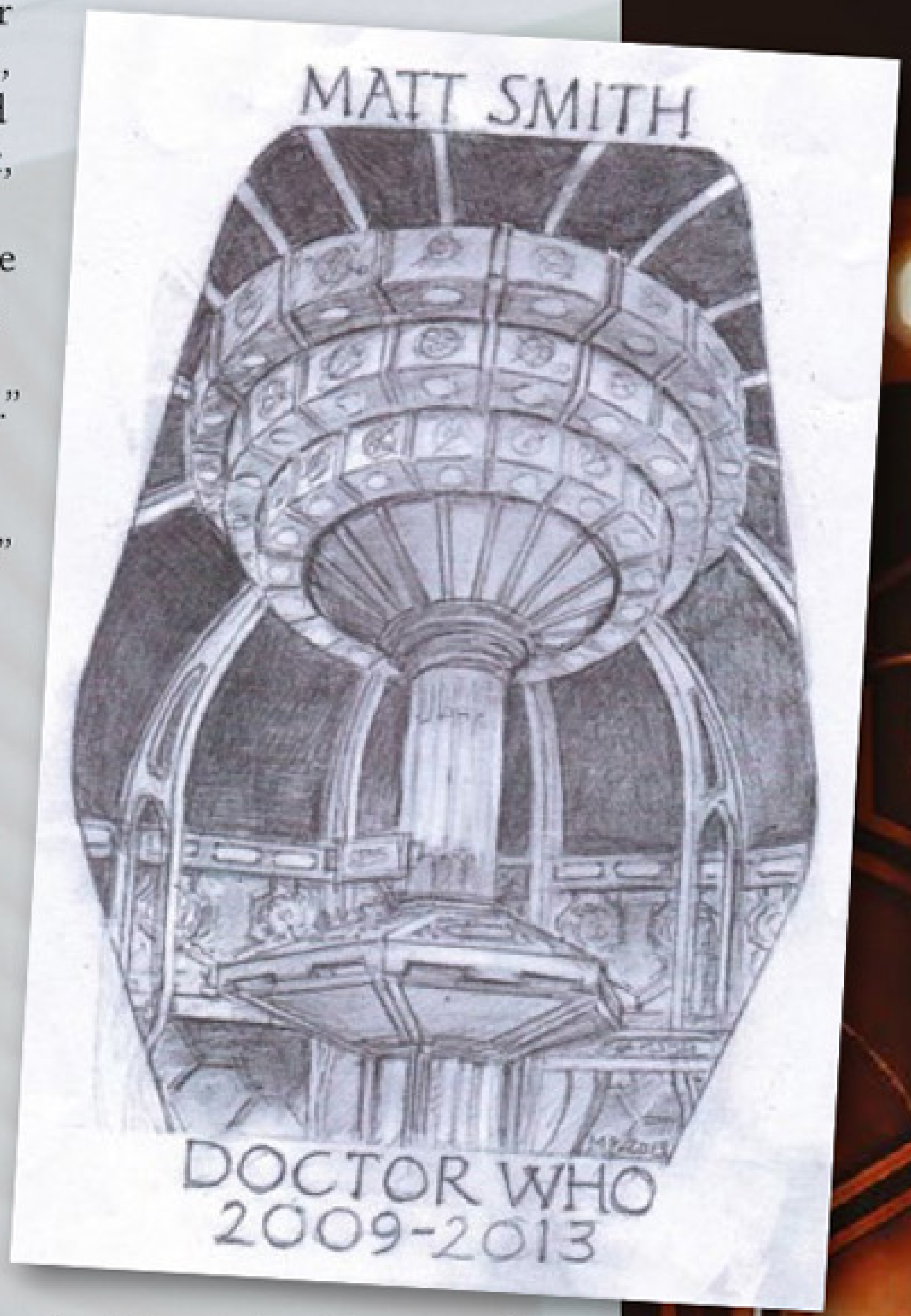
"Bizarrely," says Michael, "if it wasn't for *Hawk the Slayer*, I would never have done *Withnail and I*, because [*Withnail* writer and director] Bruce Robinson met [*Hawk* writer and director] Terry Marcel at some function and asked him who he should get to go look for some locations. Terry suggested me."



Paul McGann and writer/director Bruce Robinson on location for *Withnail and I*.

© REX

Withnail and I starred Paul McGann and Richard E Grant – both of whom Michael worked with on *Doctor Who* last year. "That was fun, yes, and we got to catch up. In a way, that film made us all. Richard sent me a card saying that the flat in London was the perfect set for him to be Withnail. Mind you, the film was set in the 60s and Bruce Robinson, who wrote it, and a lot of us were the same sort of age. We understood the absurdity of the 60s – and the simplicity. It's nice to make things simply understandable." He laughs. "Whether that foetid kitchen was simply understandable, I don't know."



A dilapidated flat, an old cottage and a short stretch of motorway were all that were needed to conjure a vivid sense of the late 1960s. Michael explains that as a production designer, "you usually have to shorthand things. It's rather like a good cartoon. At school, we had to read books after lunch. We weren't allowed comics, but the school library had bound copies of [satirical magazine] *Punch* since 1845, and I went through all of them – looking at the pictures and jokes. So I have an intimate knowledge of nineteenth-century humour and the way drawings changed over the years."

For Michael, that education was crucial to the work he does now. "A good cartoon will tell you everything you need to know about the setting – which is like a film set. If you want to know all about something, either look at a good children's book – because they're very succinct – or a good cartoon. You need iconic things that will tell you instantly where you are."

In the 1990s and 2000s, Michael's work was dominated by films and TV set in the past, requiring him to establish a setting quickly and economically. His credits include the true-life crime film *Let Him Have It* (1991, and starring future Ninth Doctor Christopher Eccleston in his first major role). There were adaptations of books by Charles Dickens and Agatha Christie, and biographies of Princess Margaret and Lord Longford.

"As the designer, you've got to do what the script doesn't – not that the writer couldn't do it, but if he wrote all that description, the script would be too long. When I did the lovely *David Copperfield* with Peter Medak [in 2000], I made sure I'd read the book. Some authors are very undescriptive but not Dickens, and it's nice to be subliminal: if anybody really knows the book, they will see the right things."

Why is that important? "You have the opportunity to inform. I hate misinforming. The other day I saw a film about Tolstoy. They had Chekov there at his death, but Chekov died four years before him! That I find iniquitous. No wonder nobody knows anything these days, because they see things like that and believe it." He sighs. "Sometimes it doesn't matter but it's nice to get things right."

Michael had some experience of science-fiction before he worked on *Doctor Who* – as well as the time machines discussed earlier, he was production designer on the 2009 remake of *The Prisoner*. Yet it was a complete surprise when, in 2010, producer Sanne Wohlenberg asked him in to discuss the *Doctor Who* Christmas Special, *A Christmas Carol*.

"I thought, 'Why on earth do they want me?'" he laughs. "And she had to persuade the BBC that I wasn't too old. But they sent me some episodes to look at, and then I could see why I might have been asked. Not that I was better than anyone else, but I think that the character of the everyday things was not being paid the same attention as making ray guns. If the ordinary, everyday stuff is believable, the science-fiction is even more believable. Take Clara's flat. You can make

►

"I built time machines for Patrick Troughton and Dawn French... Obviously I was destined to do *Doctor Who*!"

◄ things quite sweet there, and as fun as some of the more apparently exciting things."

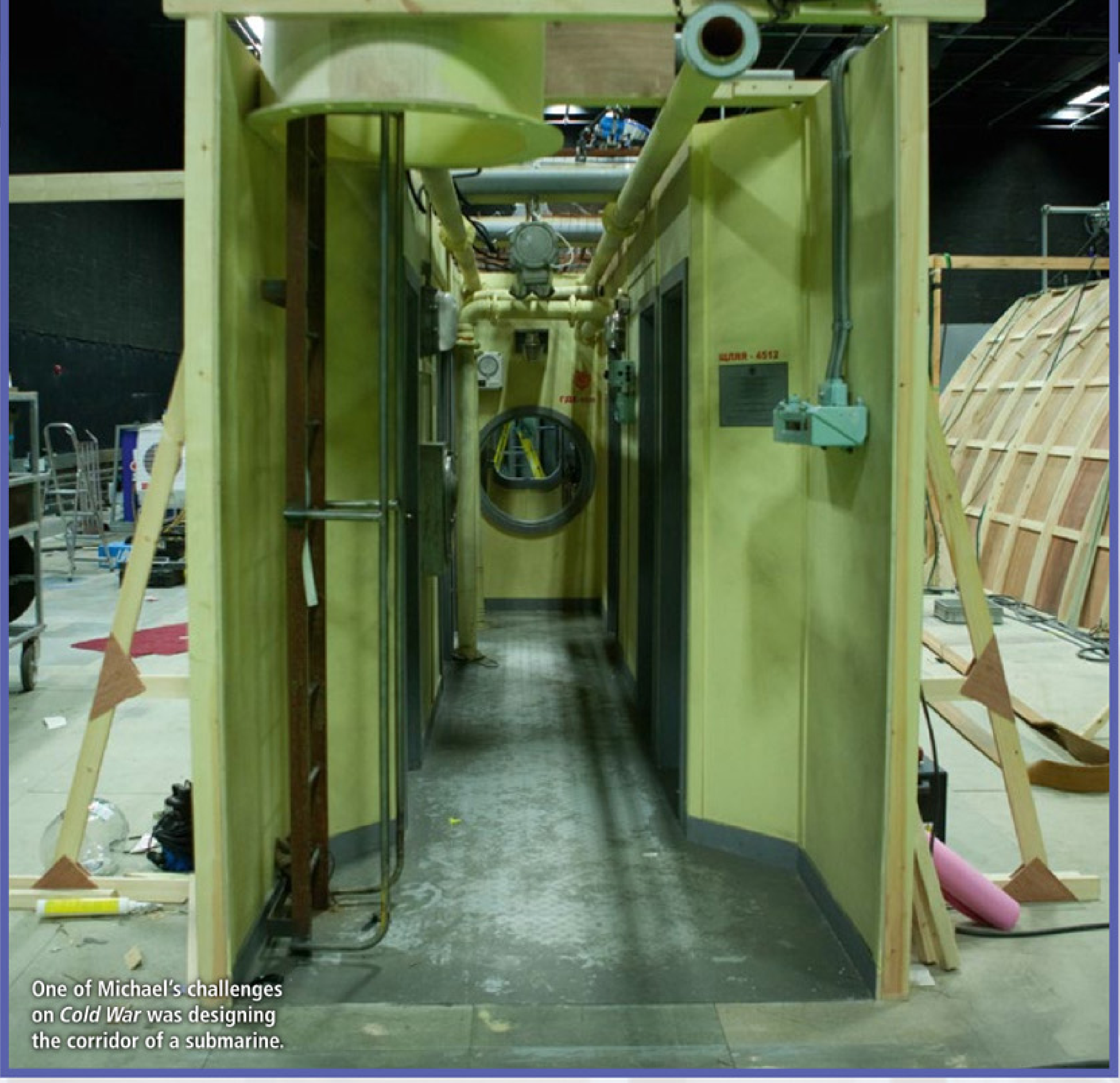
Doctor Who's showrunner Steven Moffat once described his job as being "in charge of the fiction" in the series. So is Michael in charge of what the show looks like? "Yes," he says. He runs the art department, overseeing a supervising art director, draftsmen, art directors, standby art directors, set decorators and props people. "It all fans out. Then there's the construction manager and construction crew."

It's difficult to quantify the size of the team Michael is in charge of because, "everybody is freelance. But there are eight or nine in the immediate art department, and then we have the construction manager and maybe 22 carpenters – maybe more. But then the sets we're building are bigger at the moment. Then there's the prop crew as well. There are hundreds of people on a film, but for a BBC drama we have quite a lot."

DWM speaks to Michael on 24 March 2014 and work has just begun on the third production block of the first series with the Twelfth Doctor, Peter Capaldi. "Right now, I'm dealing with four directors," says Michael. "One we've just finished with, one is finishing today but there's still a shoot left over from the very first one. Today is the first shooting on the third block and the director on the fourth block has just started."

Michael once likened his job to being in command of a ship, but surely he's more of an admiral, in charge of several ships at once. He laughs. "The fleet, yes. Filming has always been like three-dimensional chess. You have to think in different plains and different timezones. I suppose that's very *Doctor Who*."

He gives an example: "In the last series, all of a sudden, one script wasn't ready so we had to bring forward *Cold War*. There were three weeks to the shooting, so we had a week to design a nuclear submarine and a fortnight to build it."


One of Michael's challenges on *Cold War* was designing the corridor of a submarine.

"All of a sudden, we had a week to design a nuclear submarine and a fortnight to build it!"

Where do you research something like that – isn't it top secret? "You look it up in books," says Michael. "One has an understanding generally – I don't suppose everybody does but I like ships and I tend to retain information. We could get photographs of the exterior: even with Soviet submarines there were lots of photos of the outsides. But I wanted a proper photograph or drawings of the inside. Suddenly someone found a cross-section – a perspective model of an American nuclear submarine. It showed how the missiles went right through it and the angles of the walls depending on where you were." He laughs. "If you're chasing an ice monster around, it doesn't really matter where you are, as long as it looks as though you're in a submarine."

The set also had to be built to accommodate the Ice Warrior. "He's taller than he might have been, which caused me to raise a few ceilings in the design. Oh, but the hatches were interesting. All the bulkheads had round hatches, and they scaled up to about two feet six in diameter. I thought, 'Oh God, no-one's going to fit through those.' But within moments, the prop team was hopping through them and then Matt Smith was doing the same, which of course made it look more real than it being a doorway you just walk through."

But *Cold War* was an exception. How much warning does Michael usually get of what a story will require? "Generally, when you get the script. Occasionally you get hints before then about what it's going to be about."

As head of the department, Michael is in charge of the budget. "It's not a lot but it creeps up a bit each year. Usually, if you manage to deliver something to a budget then you get asked to do more for less next year. But not here. It's not really a lot compared to feature films, but then some episodes take more and some take less." He laughs. "Often it's a whole lot more." So the budget is not the same per episode? "It's worked out on an average."

Presumably, Michael needs some idea of what's coming up in the series to plan the budget. "You attempt that. Then often what happens is that the one you think is not going to be expensive suddenly has several scenes creep in that spoil your plans!"

Once Michael has a script in front of him, what's the process? "I talk to the producers and the director about how they see whatever it is, and I say, 'Don't be silly, we can't do that.'" He laughs. "It all comes together. Then I look for locations."

How easy is it to find locations for *Doctor Who*? "I have to say, generally everyone in Wales has been extremely helpful. Cadw – the Welsh equivalent of English Heritage – often suggests places: do we want to film in Caerphilly Castle or their other castles? But then, people love to see where films were made: Highclere Castle must be doing very well out of [ITV drama] *Downton Abbey* in terms of visitors. So it doesn't do them any harm."

But *Doctor Who* has been made in Wales for 10 years. Is there any danger of running out of locations? "No, it's like running short of actors: the same actor can play a different person. If something is right for it – an actor or location – it can be used in lots of different ways."

How closely does Michael have to work with other departments, such as costume or special effects? "You talk about it at tone meetings and have a general idea what everybody's doing, but there's so much to do you just get on with what you need to." So he's not working to an agreed colour palette or anything? "The palette is one of the last things I think about, unless the production is called *Lovely Blue* or whatever, where there's a relevance for the colour. Some directors like to choose a particular colour or shade but, for me, it's more about finding the right feel. Often you don't need to be told what colour it is because if the mood is X then the colour will be Y. It's very automatic. Shape is more important."

Since 2009, *Doctor Who* has been shot in high definition. Does that mean Michael has to work harder on detail? "Well, yes. But you'd hope the sets would have stood up to it anyway. With certain materials or plastic sheets and things you've got to be careful not to see a join. But it's fairly logical what you need to do."

Last year, the 50th Anniversary Special, *The Day of the Doctor*, was shot in 3D, which had more of an effect on Michael's job. "To make 3D work you need longer, deeper sets with things in different planes – but then you don't want to be more interested by the fact it's in 3D than in the story."

That reminds **DWM** of something: *Doctor Who*'s showrunner, Steven Moffat, was once asked why he'd set his other hit series, *Sherlock*, in the present day. "The moment you do a period piece you've got one of two approaches," Steven replied. "You either funk it up a bit and try to pretend the Victorian era was just like now, or you lavish detail on it. In either case you make the background the story. Now, that is lovely and true if you are talking about a story that's about Victorian England but the Sherlock Holmes stories are detective stories. The background should stand at the back and, frankly, the foreground – the great heroic stories of detection – should be what it's about."

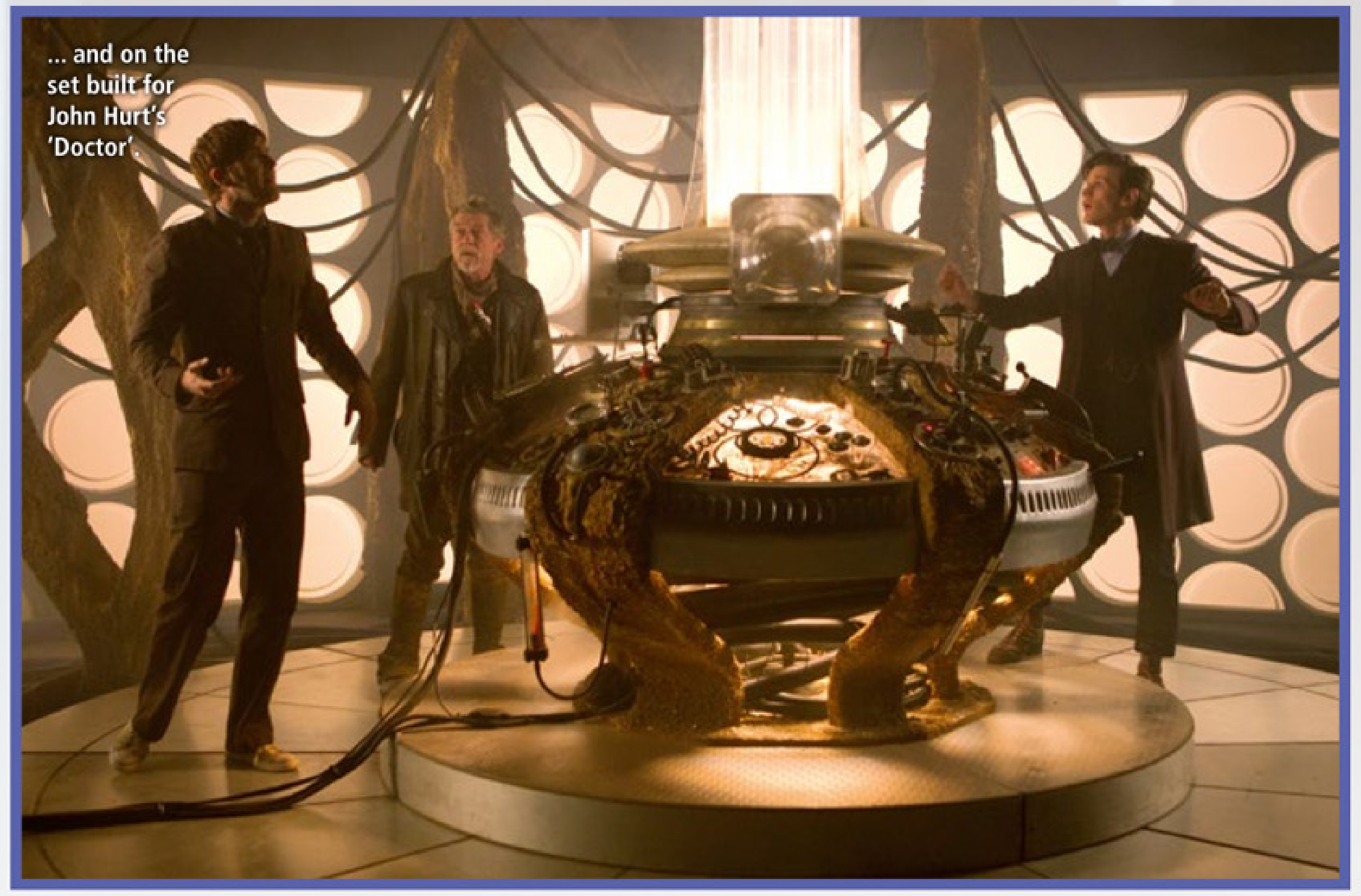
Michael considers that carefully. "I'm not sure I would necessarily get very worried about that," he says. "If there's more detail than you would normally understand then it might distract people. They might watch the background because it's different to what they'd otherwise understand. You need to know what is appropriate for that moment. Sometimes you think it could be prettier or starker: it's the emotion of it that really matters."

On a previous interview Michael cited *The Curse of the Black Spot* (2011) as a favourite episode, which is no surprise given his passion for sailing. "Oh, designing a pirate ship!" he beams. "Ship's cabins and things. Yes, that was a lovely one."

But **DWM** notes that in that previous interview he spoke of designing "what people thought a ship was like." Does that mean it's *not* what a ship is really like? Has he been misinforming us? He laughs.

"You have to imagine it as a child would. I've just done a thing for the Story Museum in Oxford. They've got various writers photographed as the characters in books they liked. Philip Pullman was being Long John Silver and I was asked to do a setting for the picture, so I put it in the doorway ►

Recording *The Day of the Doctor* on the most recent TARDIS set...


... and on the set built for John Hurt's 'Doctor'.

The National Gallery set featured "an Andy Warhol version of the TARDIS."

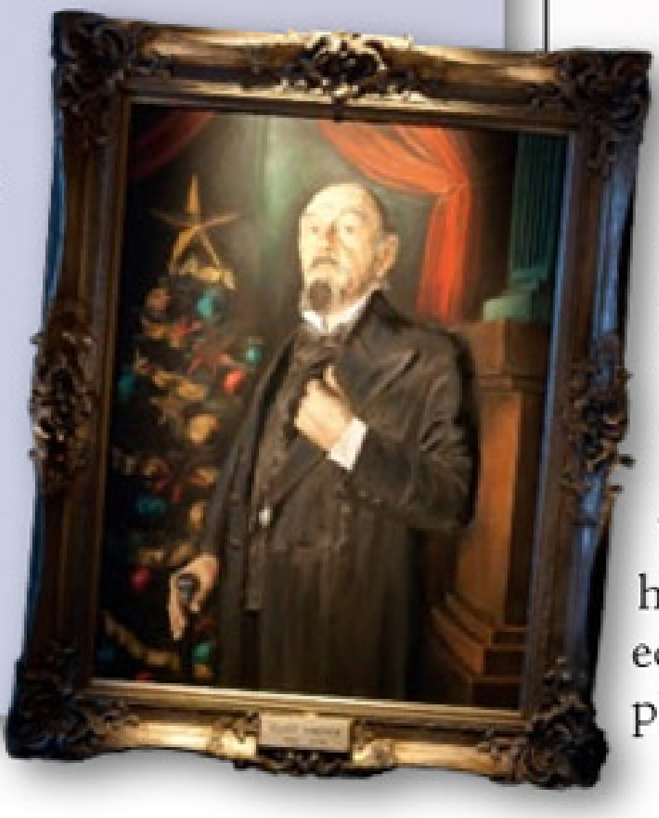
HAPPY FAMILY

Michael might not have watched his father's appearance in *Doctor Who* when it went out, but his own children take particular interest in the show. His daughter Amy works with him in the art department.

"In fact," says Michael, "Amy's elder sister – our middle daughter, Katy – painted the portraits of Michael Gambon and Katherine Jenkins [in the first story Michael worked on, 2010 Christmas Special, *A Christmas Carol*], that one of the Doctor in the manner of Poussaint [in *The Impossible Astronaut*, 2011] and of Clara [in 2013's *The Bells of Saint John*]."

DWM points out that the Pickwoads are the first family ever to have three generations work on the show – if you don't include the Davison-Tennants in last year's online comic short, *The Five(ish) Doctors Reboot*. "I know," says Michael, proudly.

Is it ever difficult, having his children on staff? "To employ your own, you have to have implicit faith in what they do," he says. "Otherwise you look rather silly. Katy doesn't like being called an artist but she knows how to paint – and the one thing you tend to notice in films is a bad portrait." She had already painted portraits for the detective series *Wallander* and a drama about TV critic (and former enemy of *Doctor Who*) Mary Whitehouse before Michael asked for Katy's help on his first *Doctor Who* story. "I needed someone who could do the portraits quickly. Much as one would like to employ one's family, you don't think of it in those terms. You think, 'I need someone who can do this, at short notice and not for a vast fortune. And I didn't know anybody else!"



◄ of a boat and made a bit of the deck of a ship. You know what a ship feels like and so you want to transmit that. You think about what you would have liked if you were a child going on to a pretend boat. What would make it be like the boat in a story? It's like any set, really – a railway station or house or whatever. What should it feel like? As soon as you walk in, you want to instantly know where you are."

That applied when Michael redesigned the TARDIS in 2012 – the set had to be familiar but completely new. For *The Day of the Doctor* (2013), Michael had to supply four different TARDIS interiors for four different Doctors.

Michael counts them off on his fingers. "Matt's one we obviously had. The David Tennant one, that was easy." Those scenes were recorded on the version of the set displayed at the *Doctor Who* Experience – a short walk from the BBC Roath Lock studios where *Doctor Who* is produced.

Michael counts off another finger. "Doing the John Hurt one was a bit of a runaround. It was sort of in between other TARDISes."

In fact, Steven Moffat's script described 'the classic version of the console room – gleaming white roundels on the wall.' The plan had been to use the 1980s version of the TARDIS on display at the same exhibition as the Tennant one. "We wanted to use it," explains Michael, "but we couldn't because of the timings of things. So we used a bit of the set from the programme about the making of *Doctor Who* [BBC Two's *An Adventure in Space and Time*] and bits of others – it was a good mixture of old and new."

"There was a slight allegory of that on the wall of the National Gallery," he continues. "That was the [American pop artist] Andy Warhol version of the TARDIS." He grins. "Where did Warhol disappear for two years, you see? There's a story there."

This was for the scene in *The Day of the Doctor* in which former Fourth Doctor, Tom Baker, makes a brief appearance. It's suggested that he might even be a future version of the Doctor. "Yes, working as the Curator in the gallery, like a retirement job for the head of the secret service," says Michael. Is the suggestion, then, that the National Gallery is his TARDIS? It does seem bigger on the inside...

"Exactly," laughs Michael. "So we had some sort of strange installation on the wall for that scene, with that TARDIS feel to it. We tried to make it an artwork in its own right for anybody who knows nothing about TARDISes and to keep the surprise. Then you see the Curator and go, 'Of course!'"

In the same story we got a peek at the Under Gallery, where art deemed too dangerous for public consumption is kept – which allowed Michael some fun. At one point, we see the Doctor dash past a huge painting of figures on a churning sea. It's Gericault's *The Raft of the Medusa* – except the drowning sailors are Cybermen.

The Village Bell Tower set in *The Time of the Doctor* from which the Eleventh Doctor confronted his enemies for the last time.

Michael laughs. "Yes, I was a bit wicked there. I gave that to the stand-by art director, Jim McCallum: he did the preparation artwork. There are more of them, too: a Rembrandt painting of dark-hatted burghers but they're Oods, and *The Boyhood of Raleigh* [the famous painting by Millais] but with a Dalek pointing out to sea."

He's unapologetic. "It fitted the scale and feel of the story. I remember seeing *The Raft of the Medusa* at the Tate when I was at school [the London art gallery has a full-scale copy in Room 8]. It's 23 feet long, that painting! It's a very impressive piece. Paintings like that were the films of their day: someone would take a gallery in Piccadilly and then people would pay to see, say, the cataclysmic paintings of John Martin [1789-1854], and stare in wonder at them.

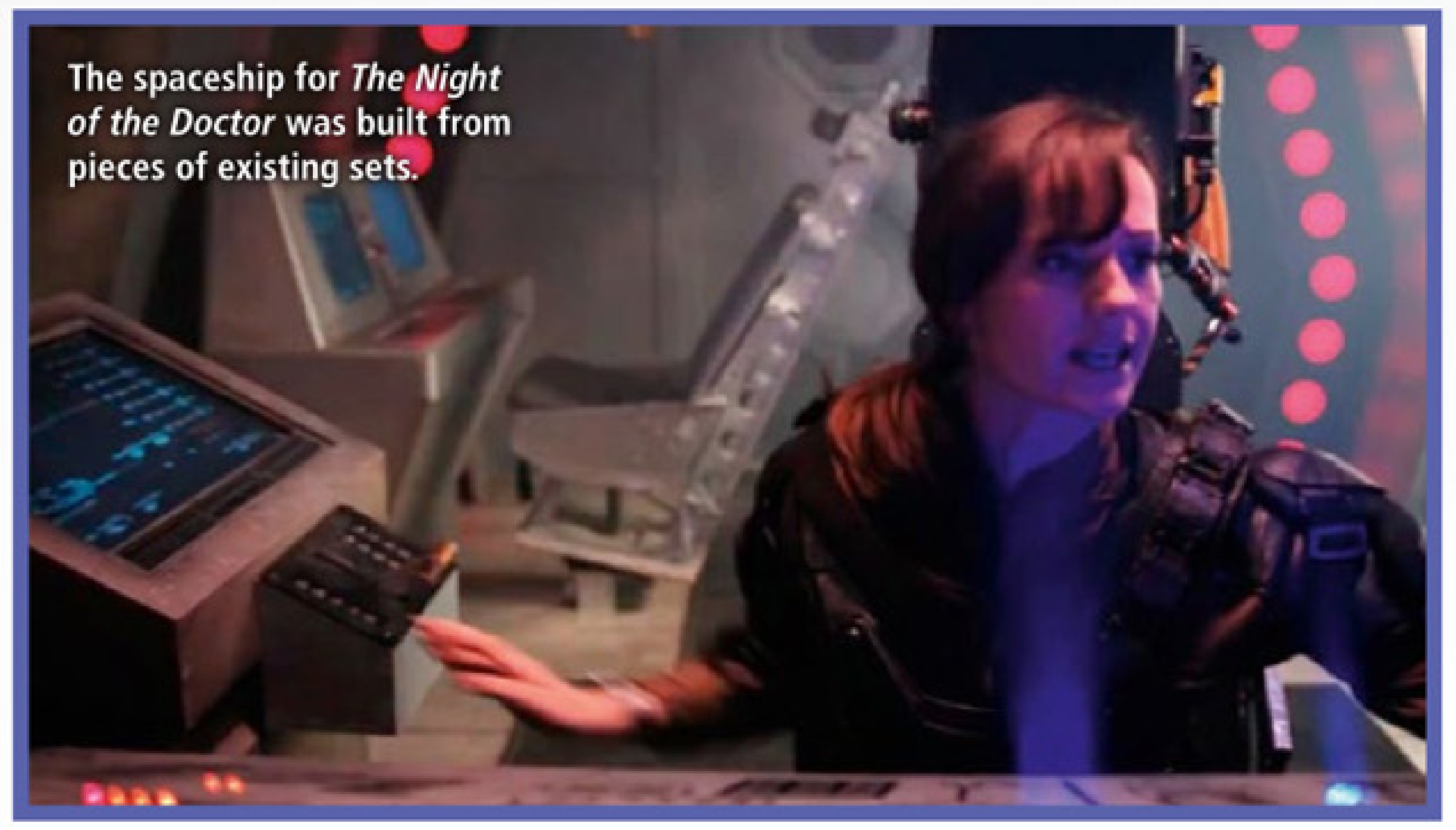
"I spoke before about informing people. I find that sort of wit fun because it links different ways of thinking. It makes you think. Even if you don't understand it at the time, you might later on. I suppose one just likes to make things particular. Whatever you do, it should be more than just, 'That'll do'. You want it to have some meaning of its own."

Are there lots of things like this – details Michael knows are in the episodes that no-one else ever spots?

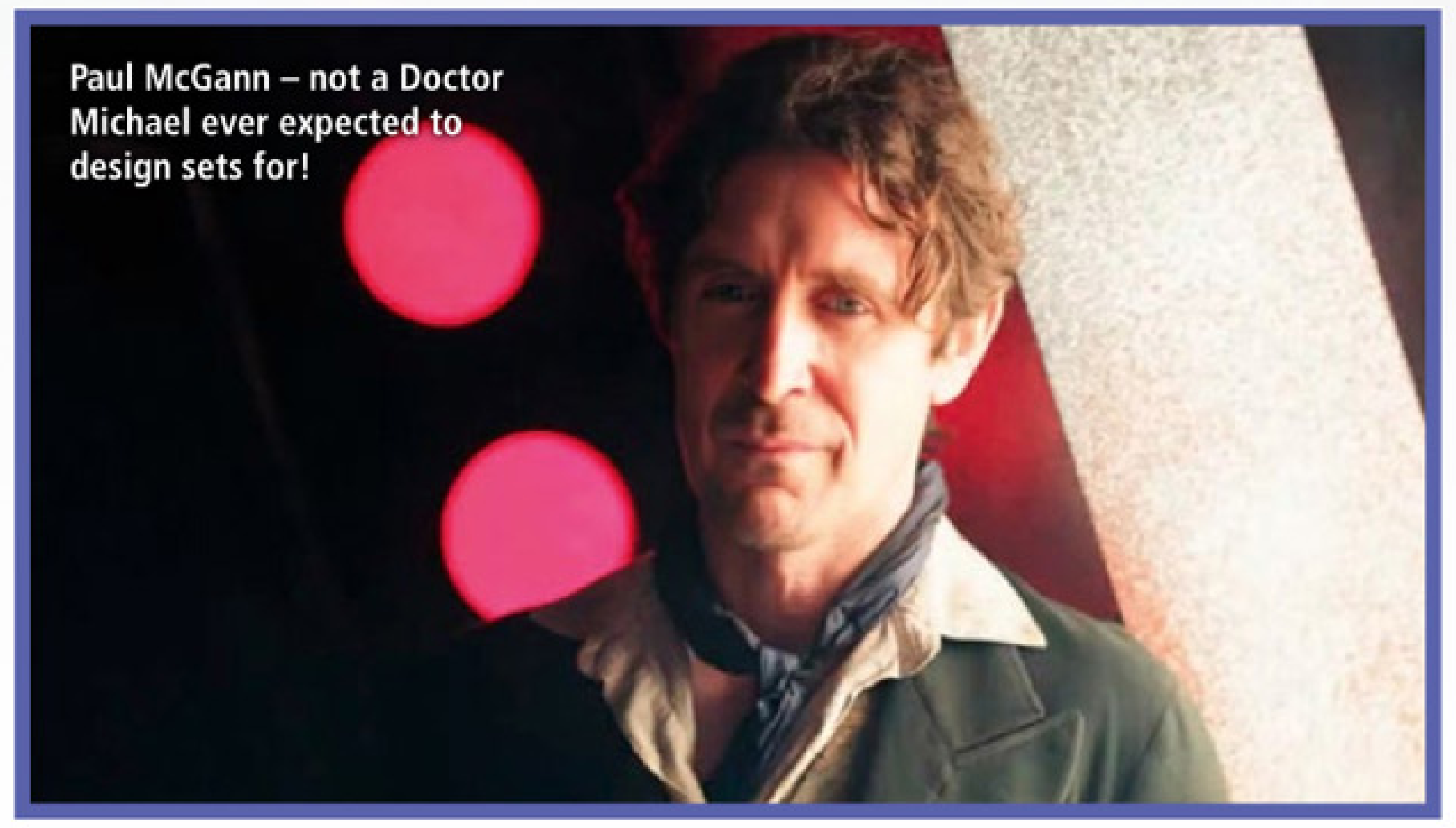
"Well, there's sets being used again. The Under Gallery was used twice in that story, as two different rooms. Then it became the undercroft of the church in the Christmas Special [*The Time of the Doctor*]. It's used in an episode of this series we're making now, then it will be taken down and bits of the vault will be used in another set coming up. Any good elements you just keep. Even with corridors, with a repetition of elements, you can turn them into something else. You can use bits of TARDIS corridors for all sorts of things."

He gives one example: *The Night of the Doctor*, last year's online mini-adventure starring Paul McGann's Eighth Doctor. "We needed a spaceship," says Michael. "We drew something up, but it was almost the day before shooting, and the construction team said there was no way they could build it in time. So I said, 'Right', and went off to the workshop. We pulled out some of the TARDIS corridors and turned them upside down. With those and some other bits we just built this spaceship. There was no other way of doing it. But if the bits are of a useful shape, you use them for a whole lot of things."

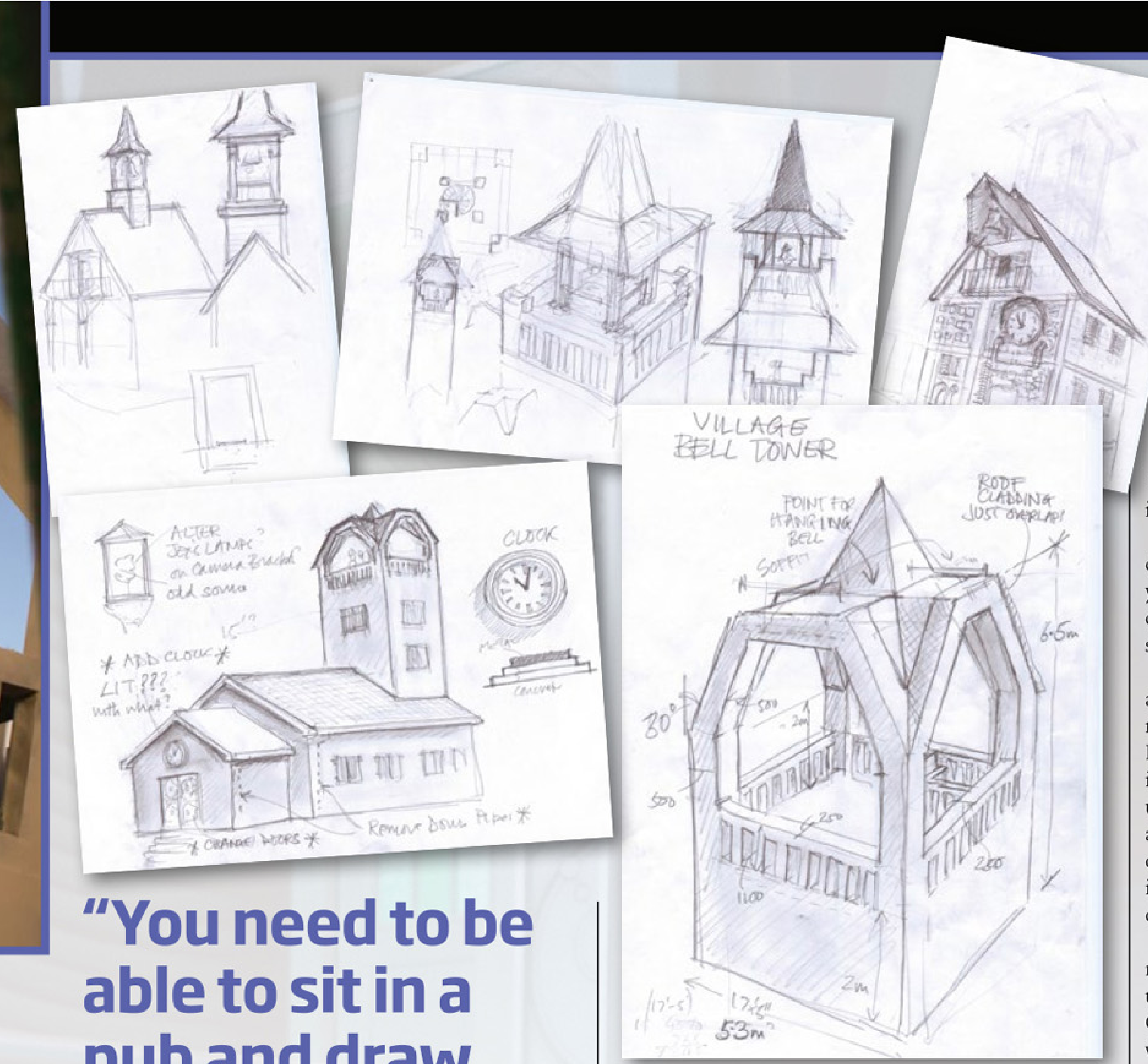
It's not just the TARDIS. For *The Impossible Astronaut* (2011), Michael's team recreated the Oval Office of US President Nixon. You'd think such a specific, real place could only be used once, but the set was later reworked as the acid well and birthing chamber in *The Rebel Flesh/The Almost People* and then the maternity ward in *A Good Man Goes to War*. "You could change it enough to be suitably different," says Michael. But did he know he was going to use it in more than one story when he first built it? "No," he says. "But it was a nice shape and it seemed a shame to just take it down. You know, it was 16 feet tall but, because it was oval, it stood itself up quite simply."



The spaceship for *The Night of the Doctor* was built from pieces of existing sets.



Paul McGann – not a Doctor Michael ever expected to design sets for!



> **"You need to be able to sit in a pub and draw a picture from which someone can build the set."**

DWM wants to understand the way that Michael works, and the process from his receiving a script to the set being ready for the actors. He opens a bulging A4 binder filled with pencil sketches: his work on 2013 Christmas Special, *The Time of the Doctor.*

"You get the script and start drawing ideas," he says, leafing through the pages. "Give me a pencil and a block of A4 paper and I'll design the world. I just keep drawing and drawing until I get something right, and then I pass that over to get approval. They'll say what they like or don't like. And after a tone meeting, you gradually understand what's wanted and we carry on from there."

He reaches a series of drawings of a long, lavish room. "This is Tasha Lem's chapel, working out the details of her bed. I'm not skilled at drawing on computers but if you're starting from scratch, to get the essence down, a pencil is best anyway."

Isn't that an old-fashioned way of doing things? Michael shakes his head. "You need to be able to sit in a pub at lunchtime with a piece of paper and a pencil and draw a picture with measurements on it from which someone can build the set. Because one day you might be at a place where there's no battery and no power so your computer wouldn't work anyway. And it's very useful to define your ideas very simply on paper. A well drawn, measured sketch is worth much more than a rather inaccurate drawing."

He turns a page and there's a print-out of a painting, taken from the internet, with Michael's notes underneath. "We used this picture for the paintings on the wall in the chapel," says Michael. It's *The Expulsion of Hellodorus from the Temple*, by Francesco Solimena (1657-1747). "We just found it online, bought the use of the image and got a copy sent over. We split it into three to be down the walls of the chapel."

But why that picture in particular? Michael shrugs. "It felt right."

We turn more pages. "Then you're looking at clock towers [for the climactic, key scenes of the episode], and it goes through all sorts of stages." There are *lots* of different drawings – towers that are rounded, triangular, or square, ornate ones, simple ones, different clocks and bell mechanisms... "Here's me working out the different ways of doing something – this way, and then you do something else. But with a piece of paper and a pencil, it's quite cheap. I keep the drawings to show the progression. Some things get used and some don't. But look!" He stops at a sketch that emerges from another drawing. "That's what it looked like in the finished show. That's where I got it. It's nice to be able to find something on paper."

Does that mean Michael works out what he's drawing as he draws it? "It depends. Sometimes you know exactly what you want. And then it's quite hard to get it as you want it and it becomes something else."

He shows a sketch of an ornate doorway and a photograph of a door that he's based it on, reworking the details to create something unique. Does he keep an eye out for things like this – an interesting arch or cornice – not knowing how he'll use it? "Yes, you look at it and think, 'Oh, that's a good way of doing it.' Then I'll photograph it or sometimes I'll draw it or just remember. It's important: you create a wonderful unreality out of everybody else's reality."

He gives an example. "On *The Rebel Flesh*, we needed the monastery tower that the Doctor climbs up. I couldn't think what to do. We were using Caerphilly Castle as the main location. We didn't want a communications tower per se because that was sort of wrong – and too difficult to build. Then I was at another location on the other side of the dock in Cardiff, and suddenly saw *HMS Monmouth* moored there. I thought, 'Ooh, that mast looks interesting!' It looked just like a spire on a church but with these wonderful arms. As it was a military monastery, that seemed just right. So I reproduced it, or a similar sort of thing.

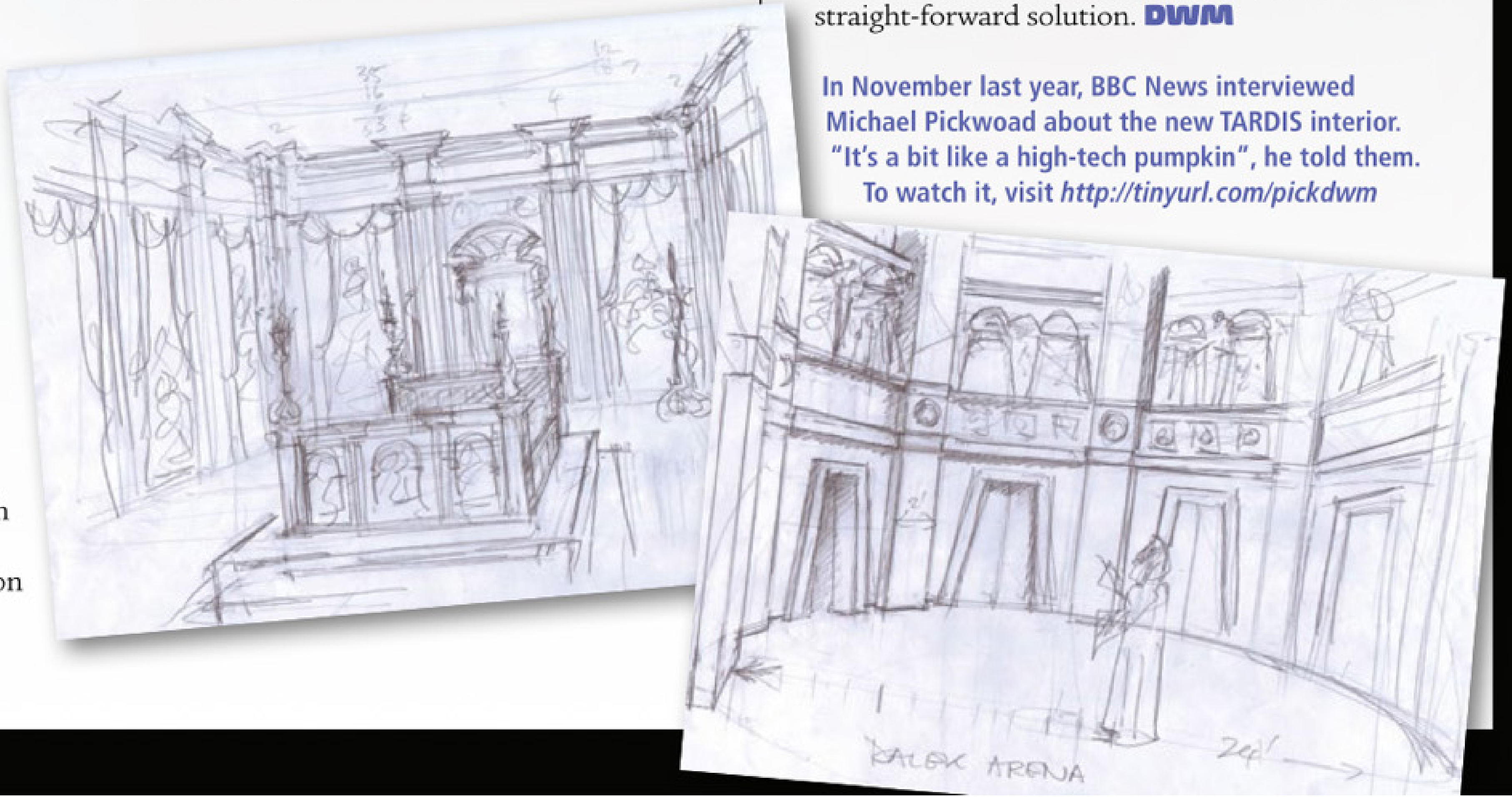
"To me, that's fun. It's a good idea anyway but in a different context it becomes something else. As long as you haven't copied it – you use the idea of it. It's a simple way of doing things, but often it gives you a specific shape to work on."

DWM hesitantly asks if Michael would scan some of the sketches so we could use them in the magazine. "Oh," he says, "it would take me too long to sort any of that out." And he hands over the whole, fat sketch book. "Scan what you want and then post it back to me."

What, really? "That's the simplest thing, isn't it?"

DWM is stunned. And so only realises later that this bold, generous act is just typical of how Michael works: there was a problem, but he had a clever, straight-forward solution. **DWM**

In November last year, BBC News interviewed Michael Pickwoad about the new TARDIS interior. "It's a bit like a high-tech pumpkin", he told them. To watch it, visit *http://tinyurl.com/pickdwm*



CHAPTER TWO.

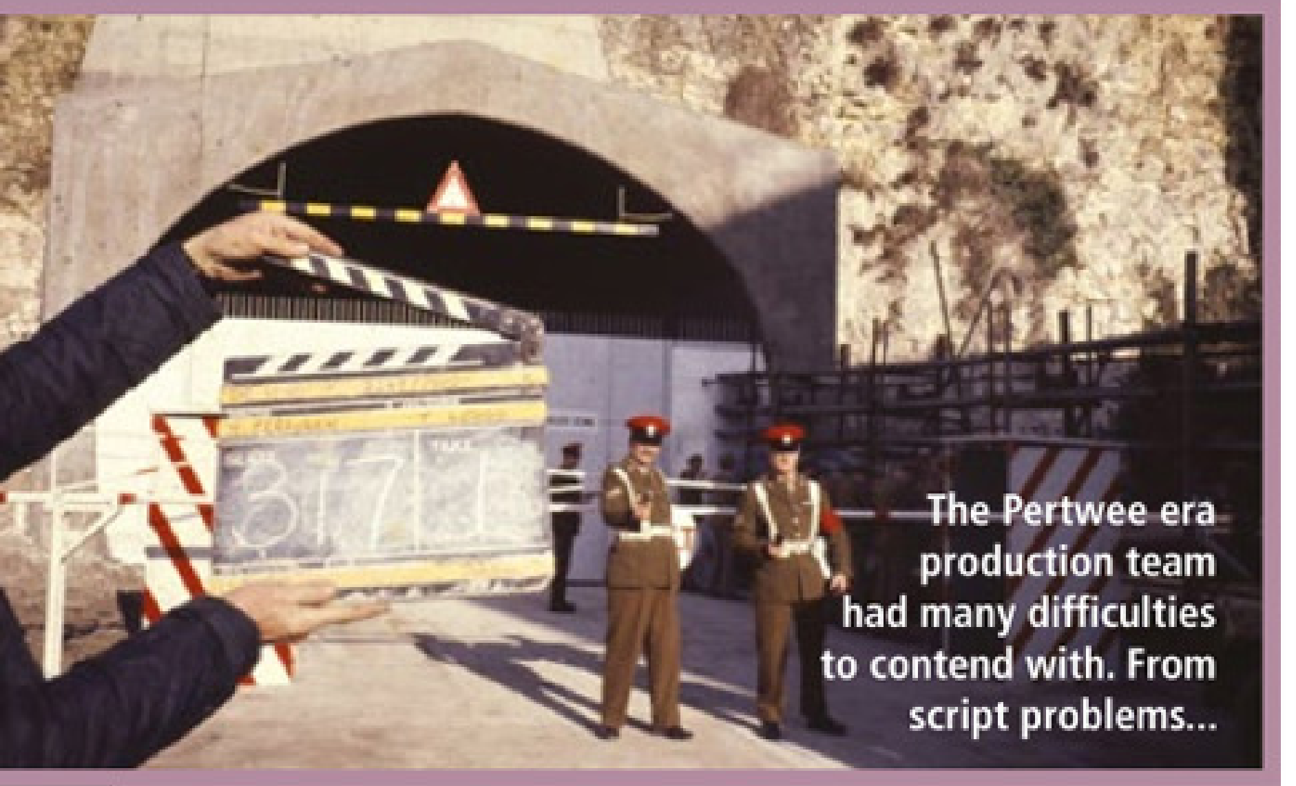
DECENCY, HUMANITY AND STRAIGHTFORWARDNESS

Legendary *Doctor Who* script editor and author Terrance Dicks reflects on his significant contributions to the evolution of the series.

INTERVIEW BY
MATT ADAMS & **DAVID SOUTHWELL**

Punctuating the air with a set of chopsticks for emphasis, rather like a conductor commanding an orchestra, celebrated *Doctor Who* script writer Terrance Dicks is regaling us with another anecdote about his time on the show between mouthfuls of steamed dim-sum.

He is obviously in his element, and an enthusiasm for discussing his lifelong involvement with the series is evident, but so too is his reticence in accepting how influential he has been to *Doctor Who* over the past 40 years, and the extent of the legacy he has left behind him.



The Pertwee era production team had many difficulties to contend with. From script problems...

... to freak weather conditions...

... to dodgy dinosaurs.

"I'm slightly amazed and slightly astonished at being mythologised over the years," he tells us. "It's not what you plan to do and what you expect of yourself. It's just the way things worked out."

According to Terrance, there was no such thing as a typical day in the *Doctor Who* office during the early 1970s – something he puts down to the thick air of crisis which hung over the production process like a fog of cigarette smoke.

"Barry Letts [producer 1970-75] used to come in each day and say 'Okay, tell me what's happened!' because it was a series of disasters!"

One contributory factor was that despite the show's burgeoning success at the time, the BBC appeared reticent to offer a long-term commitment to its future.

"One of the things was that we never seemed to get authorisation to commission for the next season in time. I always used to bang on about what we called lead time, in other words when production isn't imminent, because once it starts money begins leaking into the ground.

"The more you can get done before that stage the better, but they were very niggardly about giving it to us. It was always commissioned later than it should have been, not quite at the last minute, but we never had enough time, although you could always be thinking and planning things even if you hadn't got authority to start.

"They didn't change the shape of the show very much, we'd know we needed so many episodes, when the first one was and have an idea of the first few stories at least, it would be a question of getting authority to commission and get those scripts rolling. When I first came on board they hadn't even decided whether they were going to do any more, it took a while to get that confirmed."

With some gentle pushing, Terrance opens up about what his work on the series entailed, the commissioning of scripts, development of stories and coaching of writers.

"Most days I would come in and there would be something to do with scripts that I had to deal with, it could be any one at various stages you see. I used to say it was like juggling and as you went along through the season people kept throwing you an extra ball.

"You could have a script in early discussion stages, a script coming in its first draft, a script being finalised, a script going through production... So you'd get all these things and then you'd be thinking about the season after that."

It was not a coincidence that many of the scripts Terrance commissioned came from old hands or with a certain degree of guidance: "Not much came off the slush pile, it was much more that we'd initiate it. We reckoned on input from the beginning, rather than waiting on stuff to turn up.

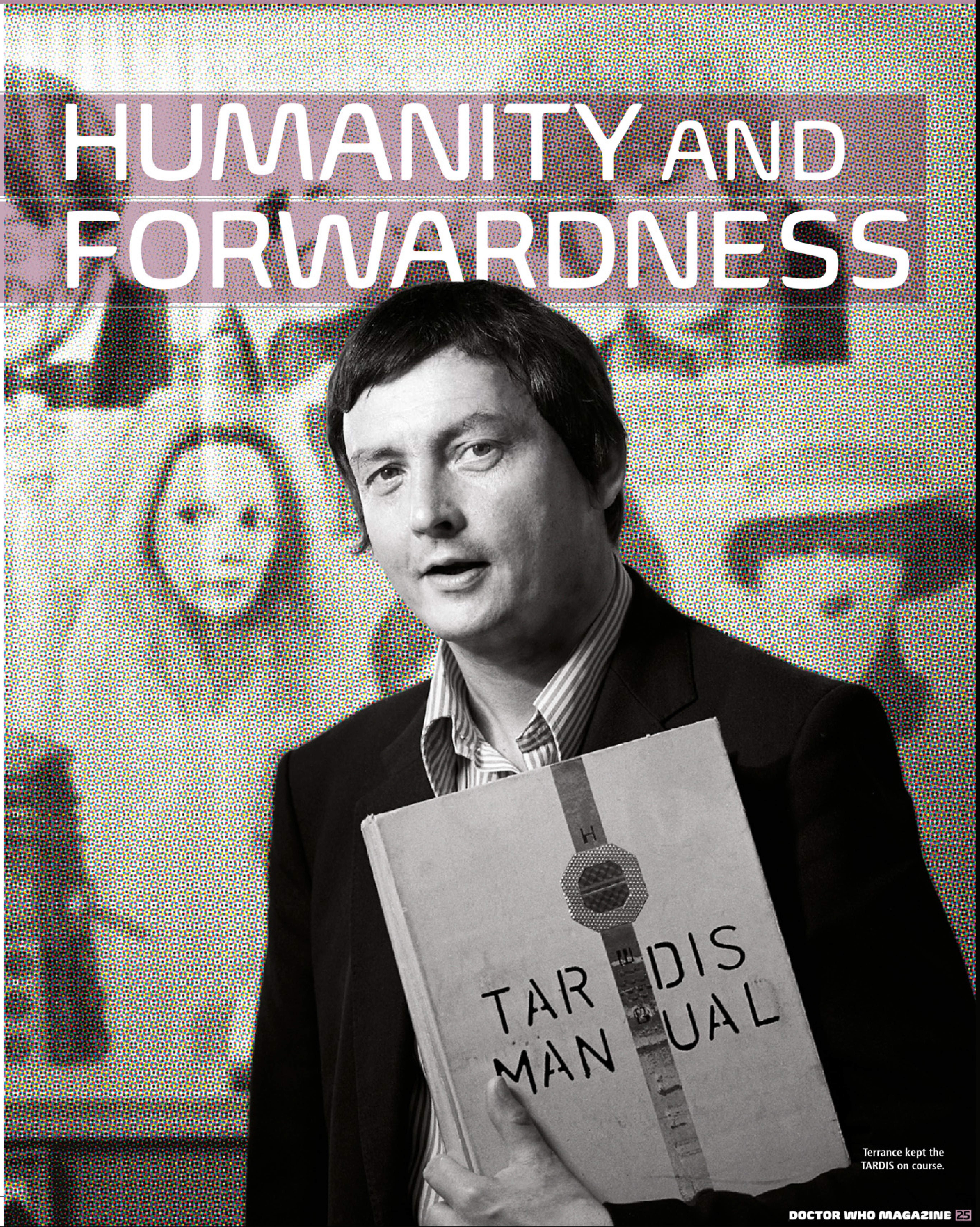
"[Former producer Peter] Bryant and [script editor Derrick] Sherwin used to say, 'Okay, we want some ideas for *Doctor Who*', and people would send them stuff and they'd say, 'Oh no, don't like that', so they'd never have any scripts, which was basically a problem!

"People don't realise how hard it is to get a good script. In my early days I went to a huge BBC meeting about all the problems they were having with overspending, and what emerged at the end of it was that the cause was late scripts. People don't start on time, they don't chase the writer enough, the script editor doesn't sort it out, that is a thing that bedevils the BBC. It has a knock-on effect on everything after that. The director joins with a huge amount of work to do, and if he doesn't have a script he can't even begin to do it.

"The script editor is absolutely essential. It's not highly regarded, it's not a position with much prestige, and it's not particularly well paid, so it's undervalued, you see. They don't get good enough people to do it, or they let people do it without much experience or a knack for it. As well as writing it's one of those things I had a knack for. I like looking at the scripts and sorting them out, seeing what works and what doesn't. I enjoyed doing that.

"The easy thing is if you get someone like Mac Hulke, Terry Nation, Don Houghton, who know the ►

> "Barry Letts used to come in and say 'OK, tell me what's happened!' because it was a series of disasters!"



Terrance kept the TARDIS on course.

◄ show and didn't need that much looking after, but we certainly tried to make new writers feel valued and a part of the show because that's immensely important."

That was certainly true of Bob Baker and Dave Martin, who were very much Terrance's protégés:

"I had great faith in them, they were immensely talented writers; brilliant but mad. There's not that much brilliance in the world that you can't afford to put up with a bit of madness for the sake of it. I always used to say I never changed a line of theirs because I didn't like it, only because it didn't make sense or I didn't understand it!

"Bob and Dave were a kind of hobby, I thought I'll get a script out of these buggers if it kills me! They're kind enough to say I taught them all they know, but they had a great natural talent that was always there, and they just needed some sense of order and form. It's nice that it worked out so well as they could have just been a one-off."

Terrance also enjoyed a close working relationship with writer Robert Holmes, helping him make the transition from his previous television work, which was mainly thrillers, and adapt to the completely different demands of *Doctor Who*.

"Bob Holmes was a very experienced television writer, but the thing about Bob was that he had absolutely no self-confidence, which you'd never know to look at him because he was a big, burly, rather fierce-looking and intimidating chap, he used to frighten the hell out of people! Underneath it all he was not confident, and over a drink or two he used to say he was just a hack writer, 'I do the best I can', whereas people were always urging him to do *The Wednesday Play* or something. I got him established on *Who* because that is such an odd, quirky show and hard to define."

He gives credit to Bob Holmes for establishing a "dark side" to Gallifreyan society in *The Deadly Assassin* [1976], in so doing establishing a template for the Doctor's people which is evident in modern stories like *The End of Time* [2009-10].

"It was sort of predictable wasn't it? I felt there needed to be one, but Bob really brought it into flower. He said this is what they're really like.

"Before *The Deadly Assassin*, the Time Lords really only used to appear in robes and make a few enigmatic pronouncements, and I remember Bob saying to me, 'I cannot stand these enigmatic all-powerful super beings. *Star Trek* is full of them, and they really piss me off'.

"So when he did *The Deadly Assassin* he did this whole version of Gallifrey with devious and treacherous Time Lords – and I've always used those in other shows and my books and so on. But that's all Bob Holmes!"

It becomes evident that Terrance is now one of the few people alive who can offer a first person account of working with some of the leading creative lights of earlier eras of *Doctor Who*, many of whom are no longer with us.

"I was very fond of Brian Hayles. I remember *The Seeds of Death* [1969] where I'd re-written large chunks of Brian's script without telling him, which I should have done, and I had an attack of guilt and rang him up.

"I said, 'I'm sorry Brian, there's a lot of script changes, and I feel very bad about it and very guilty'. He said 'Terrance, are you a Catholic? You're suffering from Catholic guilt!' He said, 'Don't worry about it, it's alright'. He was very amenable, a very nice man."

Perhaps surprisingly, Terrance is very dismissive of one of his successors in the script editing role, a writer who went on to become one of the nation's best-loved authors.

The Time Lords – created by Dicks, seen here in *The Three Doctors* by Terrance's protegés Bob Baker and Dave Martin.

"I remember Bob Holmes saying to me, 'I can't stand enigmatic all-powerful super beings'..."

"Douglas Adams [script editor, 1979-80] was hopeless. He was great with *Hitchhiker's Guide to the Galaxy*, which he sort of stuck with, but he was a terrible script editor on *Who*. He was a disaster on *Who*. I turned down his first script, and rightly so.

"You know, *Hitchhiker's* was wonderful, absolutely wonderful, but he wasn't geared up to adapt to the demands of doing a show like *Who*. It was like having Bob and Dave in charge! They were very Douglas Adams-like, funny, wild and undisciplined."

On one rare occasion, Terrance found himself faced with a script that was almost past saving, and required him to wade in and rescue something worth producing.

"*The Ambassadors of Death* [1970] was a nightmare. Bryant and Sherwin kept sending it back, and when I came in halfway through this situation they promptly handed the whole mess over to me as was their habit.

"I tried to work with David [Whitaker], but I not only had to get scripts out of him that I liked, but also that they liked, and they didn't like anything very much! After I'd been through it a couple of times I rebelled and said we've been getting rewrite after rewrite from David, they're not getting better, they're getting worse and now he's lost confidence, so I suggest we pay him off.

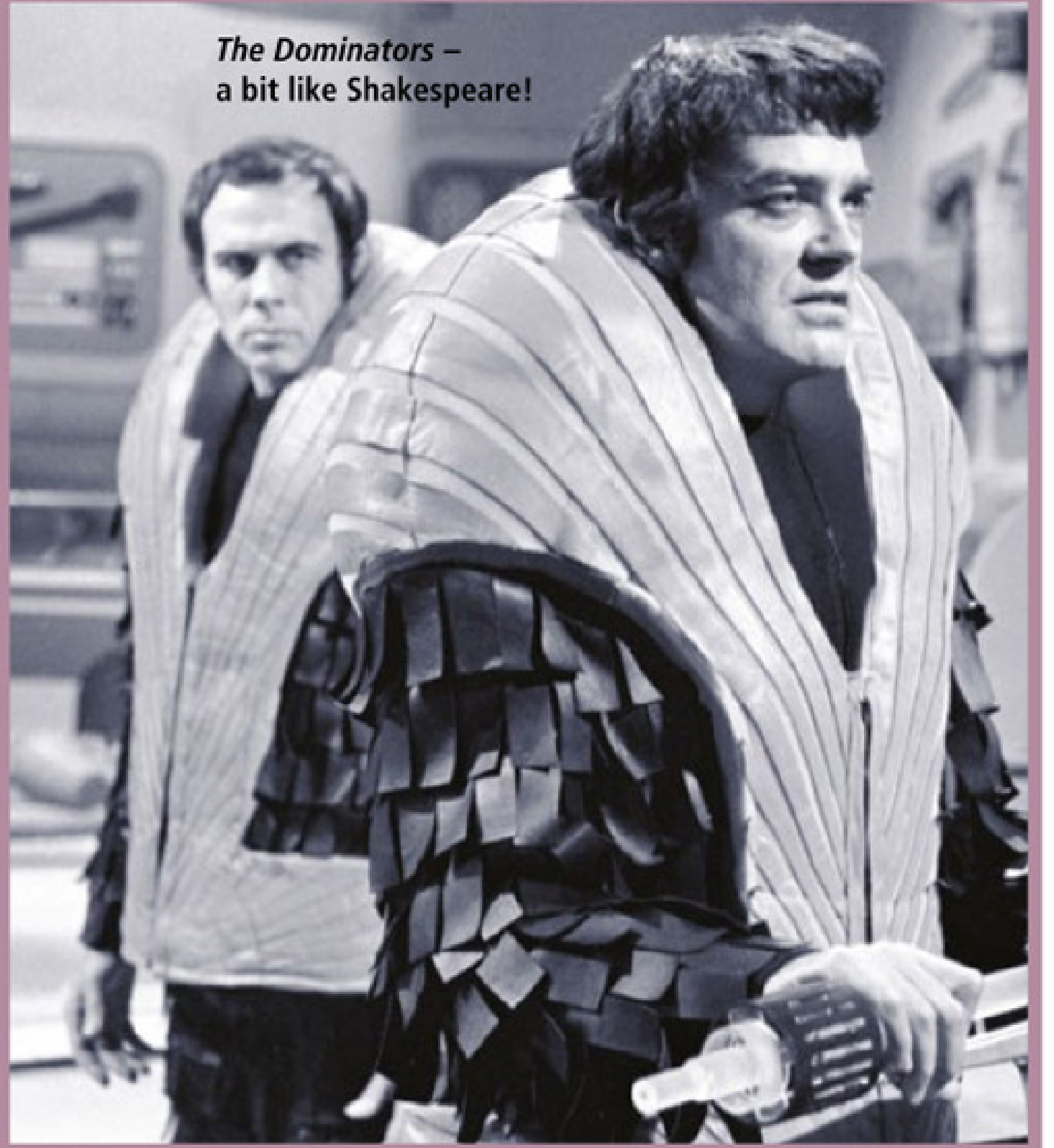
"I insisted he was paid off in full and given full screen credit, and then Mac and I finished it off. I felt bad about it, you see. I was a relatively inexperienced writer and script editor, David Whitaker was a very prominent figure who had been president of the Writers' Guild, but he'd been shockingly treated. I wasn't there at the beginning of this disaster, so I don't know how it arose, but it was a huge black cloud over my early days as script editor."

Generally, however, Terrance tried to avoid any major rewriting of the scripts he commissioned, but admits it was impossible not to leave small traces of his influence in other people's stories, whether through basic editing or the need to add extra material to pad out under-running episodes.

"If we were running a bit short, I'd have to come up with a scene using the same actors and scenery, and so I used to write quarrel sequences as that would give you another two minutes or so. I did one for *The Dominators* [1968], and Ronald Allen who was in it was very taken with it and said it was the best scene in the show. I said, 'Well, it's basically Brutus and Cassius, you know', and he said, 'My God, you're not only clever but intellectual too'!"

Occupying an unofficial associate producer role alongside Barry Letts meant Terrance was always very involved in the decision-making process throughout their tenure.

"Barry was very good like that. He never said, 'I've decided' – he said, 'We've decided' or 'We'll do this', so he tended to treat me as an associate from the beginning.


The Dominators – a bit like Shakespeare!

"Barry and I used to talk about Whoishness – we'd get a story and it would be perfectly good, but we'd say it's just not Whoish enough, and we'd know what we meant but it would have been very hard to explain to anybody else.

"It had to have some quirk or individuality or something, but you know it when you see it. They have got to be about something, not necessarily political or anything, but there's got to be a point to the story. The Doctor's got to have a role in it which is suitable to him – neither cruel nor cowardly, always on the side of good – but it's a feel and I think we both had a feel for it."

Although budgetary concerns were always an issue for *Doctor Who*, neither Terrance or Barry wanted this to stifle creativity: "We used to say to writers, be aware what you can do on television, but by and large do what you want and we'll either find a way of doing it or I'll talk to you and we'll trim it down. Don't be totally inhibited in the first place."

Unfortunately, that did not always work out for the best: "In one of the shows [*The Mind of Evil*, 1971] the villains have to steal a rocket, so we worked out a sequence whereby they put up a fake road sign for a detour, the lorry detours, there's a fake policeman who stops the lorry, leans in and coshes the driver and steals the lorry. The expenses were therefore one road sign and one fake policeman.

"The director came to Barry and said, 'This is a bit dull, can I soup it up a bit?' And Barry, who was still a fairly inexperienced producer, said yes, and it ended up with a mass attack with helicopters *etc*, which contributed to our overspend.

"Afterwards I said to the director, 'Look, Barry and I worked out a very cheap sequence and it ended up in your hands costing a bomb', and he said, 'Well, Terrance, you were doing your job, and I was doing mine,' and Barry who was also there said 'Yes, and I wasn't doing mine!' The director said, 'I will push it as far as I can until you say stop'. The director doesn't care about the budget, he just wants an award-winning show on the screen."

Perhaps inevitably, they took a more hands-on approach to location filming from then on: "We'd be staying in a hotel and we'd get in the hire car to see all these people freezing their arses off out on location somewhere. You'd go round and chat to them and say, 'Well done old chap, you're doing a grand job', and then you'd go back in your car and have dinner in the hotel!

"I never ever went on location if I could get out of it. Location filming is one of the most tedious things. Except when I was a producer, you see. As a producer you've got responsibility for absolutely everything. I remember being sent for on some show or another where a female character was leaning out of the window in a low cut dress. I was sent for a producer's decision on how much cleavage she could show! Every little detail..."

Of course, there were a number of occasions when Terrance actually found himself script-editing his boss' work, as Barry penned both *The Dæmons* [1971, with Robert Sloman under the pseudonym of Guy Leopold] and *The Green Death* [1973, uncredited, also with Robert Sloman].

"I always regarded Barry's shows as holidays. I'd think, 'Okay, there's one I don't have to worry about.' But I would edit them, and Barry to his credit would give them to me to edit.

"I remember editing one of his scripts when I came across this line, 'Chap with wings, five rounds rapid, fire,' and I thought, 'Oh, that's a bit over the top' and I put a pencil through it. Barry wandered into the room, looked over my shoulder and said, 'Oh, I was quite fond of that one'. I said, 'Keep it, I'm not set on it going' and that became a classic line.

"By and large we never really had any problems. There were more later on when I took over from Barry as producer of the Classic Serial [the popular Sunday afternoon strand of literary adaptations] and he directed, that was the only time there was any sort of strain between us, Barry was more sensitive in those days."

Terrance is often asked what was the most valuable thing he took from his time on *Doctor Who*, and it is heartwarming to hear his standard answer – 30-odd years of friendship with Barry Letts.

"We were best friends. Barry and I were very important to each other, but we were totally different.

"Barry was a bit of a hippy, a bit of a trendy seeking the answers of life, and I'm ruthlessly practical, ruthlessly cynical, not on the whole amazingly lovable – but somehow or another we hit it off.

"I think it was mentally, we had the same kind of mind, we had the same kind of intellect, and we had the same sense of humour, things struck us in the same sort of way. But we could not have been more different."

It is clear that the partnership between Terrance and Barry, who died in 2009, worked because of these contrasts, rather than despite them.

"Barry had immense charm and confidence, because he was an actor. He would go around exuding charm and confidence, which is very necessary for a producer to do, because if he doesn't know what's going on everybody else panics.

"As I got to know him over the years I realised that was largely a working façade, he did in fact tend to be a bit of a worrier. For instance, if we were going out to lunch or dinner or something and we'd be driving to the restaurant, Barry would be saying, 'It'll probably be full, I don't suppose we'll get a table'."

A practicing Zen Buddhist, Barry put his strong sense of morality into the show, and in doing so contributed to shaping the character of the Doctor not only during the Pertwee years, but to an extent ever since.

"Barry was a seeker. He'd been through every sort of religion and cult but he eventually settled on Zen Buddhism, which is peacefulness, non-violence and so on. At the end of *Doctor Who and the Silurians*, when the Brigadier has quite rightly blown up the Silurians in their caves, Barry insisted on a speech being put in where the Doctor ticks off the Brigadier and says, 'You realise what you've done, you've destroyed a whole alien civilisation'. That was very much Barry, that kind of thing, he was a strongly moral person.

"His Doctor was a liberal, a do-gooder, a bleeding heart to some extent, whereas I'm in favour of decency and humanity, straight-forwardness, saying what you think and feel, not being devious or manipulative."

Despite impressions to the contrary, Terrance believes the BBC took very little notice of broadcasting campaigner Mary Whitehouse during his tenure on the show, and ultimately it was left up to the production team to be aware of how far they could push the boundaries of acceptable viewing.

"We used to say it was a family show, but Barry was always conscious of the line about how scary it could be. Kids like it to be scary but you don't want to go over the top. There are famous ►

Terrance script-edited *The Dæmons* – which was co-written by his boss!

Trevor Martin as the Doctor in Terrance's 1974 stage play, *Seven Keys to Doomsday.*

occasions when we did, with the troll doll and the policeman in *Terror of the Autons* [1971], but my kids certainly never had nightmares. They watched it because it was Dad's show, but they weren't particularly scared."

The return of the Daleks to *Doctor Who* after an absence of five years was accompanied by a burst of publicity for the show, but it was actually a rare example of Terrance and Barry taking a reactive approach to planning.

"We were at some big BBC event and [BBC managing director] Huw Weldon said to Barry, almost as a joke, 'When are we going to see the Daleks again?'

"Barry said to me, 'If Huw Weldon wants to see the Daleks again, we'd better bring them back.' So we inserted them into [the original scripts for what became] *Day of the Daleks* [1972], but we didn't get the permission of Terry Nation, which was an incredibly stupid mistake for me to make.

"It was under the influence of a crisis, and then we got a letter more in sorrow than in anger from Terry's agent [Roger Hancock] saying, 'You do realise the Daleks are the copyright of Mr Nation?'

"So Barry and I went and had a meeting with Terry at Pinewood – with Sean Connery sitting at the next table – and we apologised profusely. We'd sent him the scripts and he said they were fine. He worried sometimes about people trivialising the Daleks and making them fun, but we'd treated them with appropriate respect.

"And then he said he'd thought about coming back to the Daleks for some time and never quite got round to it – were we thinking of a Dalek story in the future? I said 'Well quite probably Terry, why don't you write it?', and he said, 'What a good idea!'

"So any future Dalek stories were written by Terry during our time, but *Genesis of the Daleks* [1975] was partly me.

"Terry sent in the original storyline and I read it, and it sort of worried me vaguely, but I couldn't quite put my finger on it. I said it's a decent story, it's very typical of Terry who was a very stylised writer, but Barry looked at it and he said, 'Yes, he sold us this story last year!'

"We had this meeting with Terry, and Barry was the soul of tact and kindness and took him through it step-by-step, and Terry was a lovely chap, perfectly amiable and cheerful, and said, 'You're quite right, I don't know what came over me, I'll do you another one', so we abandoned that storyline.

"Barry said that he'd never really gone into the beginnings of where the Daleks began, and Terry, bless him, came up with *Genesis of the Daleks* and Davros, which is another classic."

Terrance also worked closely with Terry Nation on the development of the stage play *Doctor Who and the Seven Keys to Doomsday*, which ran at the Adelphi Theatre for four weeks in 1974 and starred Trevor Martin as the Doctor.

"When I did the first stage play and Terry came to the early production, we left together and he said, 'There are one or two things I'm not too happy about but I can't come again, can I tell you about them?'

"He said, 'We're just passing The Ritz – let's go and have a Champagne cocktail and we'll talk it over.' I said, 'I like working with you, Terry, you've got style!'"

Unfortunately, extenuating circumstances curtailed the success of *Doctor Who*'s first foray into the West End: "*Seven Keys to Doomsday* was done by two young and very enthusiastic producers, and they spent an immense amount of money on it so they never had a chance to make any profit.

"They built the sets so big that they couldn't go on the lorries to go on tour. We got absolutely rave reviews, especially in *The Times*, but the trouble was that it was the time of the IRA bombings, and people weren't coming to the West End much, and they certainly weren't bringing their kids. So audiences that had been terrific at the beginning eventually tailed off."

Working in this new environment also posed its own challenges for Terrance: "The main difference between writing for television and writing for theatre is that you can't cut, as I realised with absolute horror. Stage is all in long shot, you can't do a close-up, and that took a bit of getting used to. You just had to write hoping the scene was strongly dramatic enough."

After all his hard work behind the scenes, Terrance didn't even get the chance to celebrate the play's eventual opening: "My son Jonathan, who was perfectly happy with Daleks on television, didn't like the idea of them being on the stage in the same building as him and thought they might come and get him. He had a fit of the screaming abdabs so I had to take him home with me in a taxi, and I missed most of my own first night!"

Whereas there are those people whose legacies have loomed over *Doctor Who* like the shadow of giants, very few have succeeded in achieving this across a variety of media, but not only was Terrance Dicks a major force behind the character's small screen and theatrical success, but he has also brought the Doctor to audio and the printed page.

The story of how the Target Books children's book imprint was established is a well-worn one, as range editor Richard Henwood bought up the rights for old hardback books to release as paperbacks, including novelisations of three old *Doctor Who* adventures – *An Exciting Adventure with the Daleks*, *The Zarbi* and *The Crusaders*.

"Richard bought them up, put them out as nice gaudy paperbacks and they sold like hotcakes so he came to the BBC and asked for permission to do some more *Doctor Who* books.

"The BBC just didn't reckon *Doctor Who* in those days, so he got a licence to do it and was then shunted onto the *Doctor Who* office. He told us the situation and said, 'I must have more *Doctor Who* books, the ones I've got are best-sellers and I need more, but who is going to write them?'

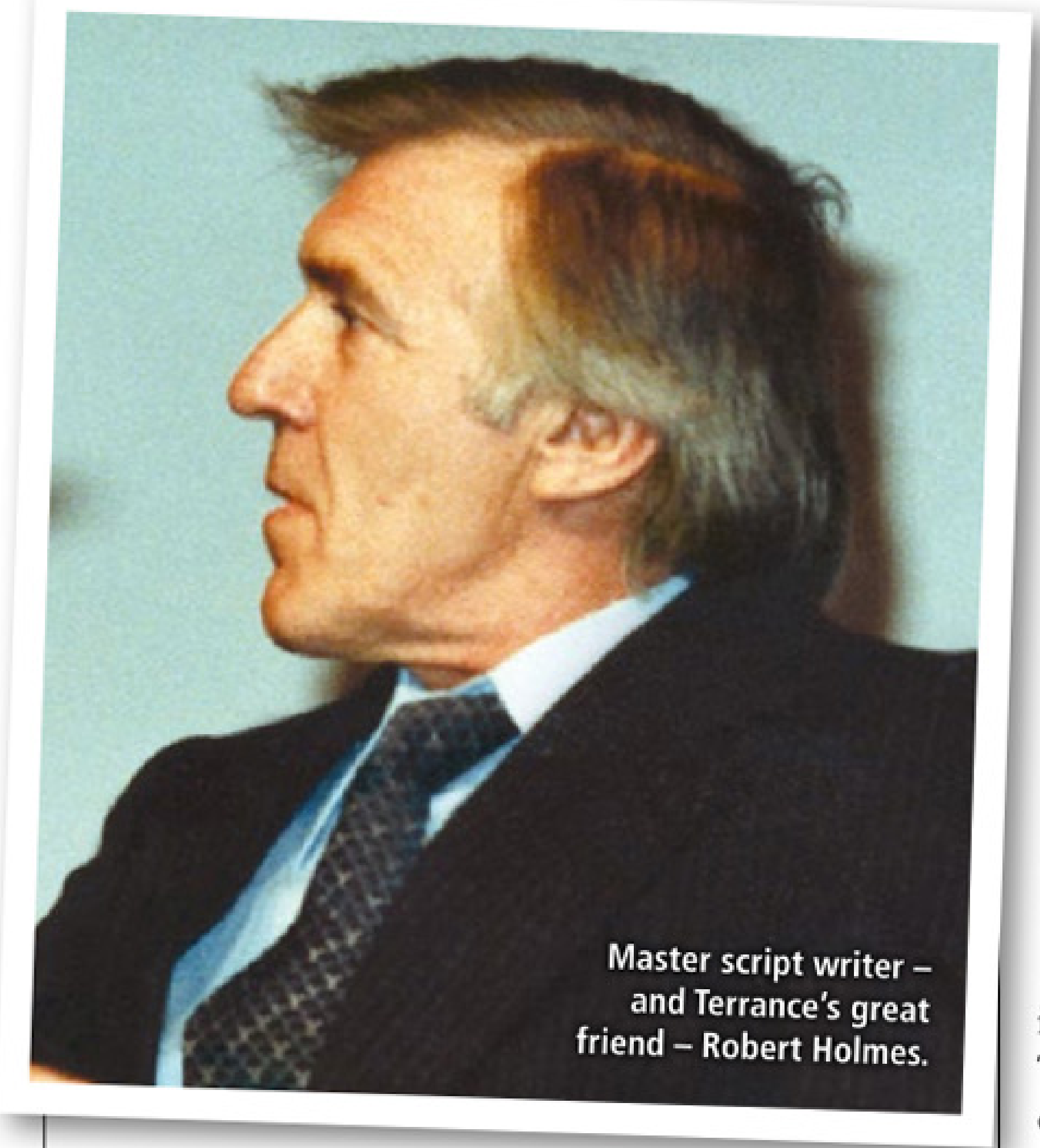
"I said I would. Despite having never written a book in my life, I had always wanted to. What I always say is that my life has been distinguished by incredible strokes of luck, but at least I've always grabbed them when they've turned up."

Starting with *The Auton Invasion* [1974], an adaptation of Third Doctor début story *Spearhead from Space* [1970], Terrance went on to novelise more than 60 other *Doctor Who* stories in the following years, concluding with early First Doctor story *Planet of Giants* in 1990.

DOCTOR WHO
AND THE AUTON INVASION
TERRANCE DICKS
BASED ON THE POPULAR BBC TELEVISION SERIAL
Doctor Who
PLANET OF GIANTS
TERRANCE DICKS

These books contributed to early fans' understanding of the production process behind *Doctor Who*, or as Terrance puts it: "It wasn't something that just happened on the TV screen. In those days you never got repeats, and if you missed a *Who* you'd never see it again.

"The early ones are different, and perhaps better than the later ones, in that they're more built up, there's more extra stuff happening, and because I had more time I would try to flesh it out more. When it got to the stage that they really took off and there was one a month I changed the approach. I decided my job was to put the show on the screen into a book and recreate the experience of seeing the show. There wasn't time to do much extra. It was a victim of its own success really. The things took off so well and became such big sellers."


Master script writer – and Terrance's great friend – Robert Holmes.

> **"I remember thinking, 'I wish I could write as well as Robert Holmes…'"**

As demand grew for more novelisations, Terrance found he couldn't keep pace due to the pressures of simultaneously working on the series, so he offered recommendations of other suitable writers.

"In the beginning I was a sort of unpaid editor and I'd do the ones I wanted and find other people to do the rest. I was still on *Who*, so I was still very busy. They would tell me which ones they had the rights to and I would say, 'Okay, fine', but if I got too busy I would find someone to do it for them – usually the writer of the original script, because he gets all the proceeds.

"I used to say to people later on, let me novelise your book because I do all the work and you get half the money, which is quite an attractive proposition because we split 50-50. But later on more intelligent writers realised they could do all the work and get all the money.

"I was quite happy to write the odd *Who* book – they were fun – but if anyone else wanted to do one I would help them along.

"Ian Marter wanted to do one and I said 'Fine, have a go.' I accepted him, but it wasn't my idea. The whole thing about the novelisations is that I think there's a feeling that by some Machiavellian cunning plan I got the whole thing into my hands. And it just wasn't so.

"Gradually other people dropped out – most script writers don't like writing prose – and in the early days certainly the money for the *Who* books didn't compare with what you received for television.

"For instance, they wanted *The Time Warrior*, and I asked Bob Holmes to do it, and he said that was fine. I was unofficial editor of course, and after a time the publishers rang up and said they hadn't got anything from Bob, so could I chase him up?

"I'd ring him and he'd say he was very busy and he'd get on with it now, but another week or two went by so I rang him up again and said, 'Come on, Bob, are you going to do this?' 'Yes, yes,' he said, 'I'll definitely do it, don't worry'. And then a few days later I received two or three pages of the beginning of *The Time Warrior*, which are in fact the prologue, and on the bottom was written 'You finish it'.

"So if you read the book, the prologue is pure Bob Holmes, and it's excellent. I remember reading it and thinking, I wish I could write as well as this. Then again, I thought, 'If it took me a year to do three pages, I was never going to earn a living at it!'"

It is indicative of Terrance's approach to his work that he doesn't have any particular stand-outs from his vast output of novelisations.

"I don't have favourites. It's the job you have to do at the time and you do it as well as you can, and then you go on and do the next one. It's not for me to have favourites, it's for you and the fans to have favourites.

"With each of them, I did the best job I could in the time available – with whatever I could come up with, and whatever was in the original script. I feel pretty much the same about all of them."

"Any Bob Holmes' scripts I would enjoy doing," he continues. "*The Talons of Weng-Chiang* I enjoyed – the whole Victorian Sherlock Holmes thing. *The Invasion of Time* was in Tom's later period when he made long speeches which were totally gibberish, and I rewrote and altered and cut them down. Actually, if you get a really bad script, there's a certain amount of pleasure in sorting it out to try to get a decent book out of it."

Alongside Malcolm 'Mac' Hulke, Terrance also wrote what was not only the first proper *Doctor Who* programme guide, but also one of the first books to ever look behind the scenes at the production of a television series: *The Making of Doctor Who* [Piccolo Books 1972].

"Mac was always keen to find some way of making money other than writing fiction. He liked doing guides and things like that. He came up with the idea that we should do a 'Making of' so we did, which I think was almost the first book *about Doctor Who* that was ever written – and now there are millions of them!"

When the BBC reclaimed the publishing rights for *Doctor Who* novels in 1997, range editor Justin Richards chose Terrance to kick off the new line with *The Eight Doctors*.

"For years and years, way back in the Target days, every time the contracts lapsed, they'd go back and say, 'Can we have another one?' and they'd say 'Yes.' Then suddenly at that time they said, 'No, we're going to do them ourselves', and they asked me to do the first one to relaunch them. I thought if they were trying to attract new readers the thing was to give them a snippet of *Doctor Who* all the way through, as it were. That was fun to do, and that was a big continuity carry-on!"

Another Terrance Dicks trope is his insistence that he writes the Doctor from a generic template, no matter who is in the role, which is perhaps another disservice to his writing talents.

"You allow for the actor's character, but to an extent it's superficial, it's superimposed over your ►

basic Doctor. He may wear flashy clothes like Colin, or he may be weird and eccentric like Tom, or he may be suave and elegant like Jon, but he's always the Doctor. The Doctor's always the Doctor."

It's an assertion which leads on to a discussion of the Doctor as a character, as a folk hero and as an institution, something Terrance has very firm opinions on.

"The BBC didn't realise what they had [with the Doctor], they had an iconic name like Sherlock Holmes or Tarzan."

But what makes the Time Lord so special?

"I think it's the heroism, the need for heroes, and he obviously touched some sort of nerve or fulfilled some sort of wishlist.

"The heroism is an archetypical thing, we always want a hero, someone who's going to sort things out and make everything better, and be what we can't be, or feel we can't be. Whatever terrors or horrors are out there the Doctor will cope, he'll deal with them.

"He does frequently resort to violence – he tries not to, but he very seldom succeeds or it would be a much duller show. The Doctor is very British in a 'God is an Englishman' sort of way."

It is this essential quality which Terrance feels was lacking from the 1996 co-production that starred Paul McGann: "The TV Movie was mid-Atlantic, it felt wrong. How you succeed in America – *if* you succeed – is by doing something very British, and they look at that and say 'Hey, we've got nothing like this' and they like it. But if you try to cater to them… well, I remember saying to an American audience, 'You don't need our crap, you've got much better crap of your own!'"

Despite being eminently qualified for the job, Terrance had been passed over when it came to scripting the TV Movie, despite the backing of producer Philip Segal.

"The producer came over and took me out to an enormously expensive lunch. He was very good actually, very straightforward. He said, 'Look, I would like you to do it, but I am under great pressure from the network to use an American writer with a track record in American television', which of course I didn't have.

"He said, 'I would like you to do it, but I honestly don't think I will ever be in a position to ask you', which is what happened. But then again if they'd asked me I can't think it'd have been a happy experience. It would have gone through 17 rewrites…"

But had he been given the opportunity, what would he have done?

"Oh God, not what they did, I can tell you that! I can't tell you what, though, because it never came up. It was never a proper job with an advance and a deadline. I don't think about things unless you pay me to!"

One of Terrance's final contributions to television *Doctor Who* – prior to 1983's *The Five Doctors* – was *State of Decay* [1980]. As part of Tom Baker's final season, it was far from a happy experience.

"It was not good! John Nathan-Turner hated and resented me. In my last days on *Who*, when Barry took over as executive producer, he used to go to playbacks and I used to go with him because we did everything together, that was how it was. JN-T said, 'I really don't think Terrance should come to these, he's not a script editor anymore, I've got a script editor of my own.' He definitely didn't want me there.

"I also didn't get on with the script editor, Chris Bidmead, so that was all a bit tricky. Apparently Chris Bidmead re-wrote a large chunk of the script without telling me and presented it to Peter Moffatt, the director. Peter said he wanted my original script back, and he got it back. Now Chris Bidmead hates this story and denies it, but I have it on good authority from Peter Moffatt and Barry Letts.

"When I did the second stage play, *The Ultimate Adventure*, I was called in to see the producer to discuss it with him. We talked about some preliminary ideas and we got on well. He was a nice chap who had a good track record of doing moderate budget productions. And then there was a long, long silence. I assumed he'd changed his mind and then a long time after I got a call from my agent saying, 'The producer wants to see you again.' So I went back and he said, 'I'm terribly sorry about this, I wanted you to do it, John Nathan-Turner did not want you to do it, he wanted a couple of his own writers, and I had no alternative but to go along with him. But they came up with a certain amount of work which was totally unusable. They are absolutely no good to me, so please will you do it?'

"I said, 'Yep, Okay', and that was what had happened. I got on perfectly well with the producer of the show, and it was great fun."

The Three Who Rule in Terrance's gothic vampire tale from 1980: *State of Decay*.

"Chris Bidmead re-wrote a large chunk of *State of Decay* without telling me…"

Colin Baker takes to the stage as the Sixth Doctor in Terrance's *The Ultimate Adventure*.

Terrance is fond of undervaluing his contribution to *Doctor Who*, often claiming his aims and ambitions were little more than avoiding a test card at six o'clock on Saturday nights, but this well-worn quote belies just what he brought to the show both on screen and off.

He not only created the Time Lords and the Master, but he was also instrumental in shaping the characters of Jo Grant, Mike Yates and Sarah Jane Smith, and casting the actor who would perhaps succeed in establishing *Doctor Who* as a cultural icon, Tom Baker.

As with many elements from their first season on the show, including UNIT and the Doctor's exile to Earth, Terrance and Barry inherited companion Liz Shaw (Caroline John) from their predecessors Peter Bryant and Derrick Sherwin, and soon realised she wasn't suitable for their vision of the series.

"Carry John was cast by Bryant because she sent him a photograph of her in a bikini or a low-cut dress or something. But Barry was always worried by the fact that she was a major scientist from Cambridge University, and almost as smart as the Doctor.

"So that's eventually why – and it was more Barry than me, actually – he decided that she had to go. Carry was very upset about this, because she felt that she wasn't good enough. But it wasn't that she wasn't good enough – she was fine – it was just that her character was wrong.

"Barry decided that it was embarrassing to have somebody who was almost as bright as the Doctor, so when we came to create Jo Grant we decided to have somebody who wasn't that bright!"

He stresses the importance of the contribution Katy Manning made to the character of Jo Grant, the scatty but loveable UNIT agent who accompanied the Doctor between 1971 and 1973.

"There's a lovely tale about her audition. Barry brought various people in for the companion, I remember he had Yutte Stensgaard, who was this stunningly beautiful Scandinavian woman, and also Shakira Caine, Michael Caine's wife, who was absolutely stunning, and we had three or four of those.

"But at the end of it we didn't feel any of them were quite right, because apart from anything else who's going to look at Jon when you've got Yutte Stensgaard on screen?

"And then the casting director said, 'There is one more. She came late and went to the wrong studio and missed the audition, but she's arrived now and she's outside – will you see her?'

"The audition was over, but Barry had an immensely kind heart and said, 'Yeah, alright, let's see her.' Katy came in, and she's short-sighted and doesn't wear her glasses for auditions, so she was bouncing off the furniture, stumbling all over the place, dropping her papers and her scripts, and made a total shambles of the audition.

"When she'd gone, Barry and I looked at each other and said, 'Well, that's the one, isn't it?'

"Katy is just so cute and endearing, and we knew we'd have to use what she had, which fitted very well with her not being a super scientist. We came up with this thing about the Brigadier having been landed with her because she'd got a powerful uncle, and the Brigadier swung her on the Doctor. The Doctor says very indignantly, 'For heaven's sake, Brigadier, this girl won't do! I need a proper scientist to help me with my research!' And the Brigadier, bless him, says, 'No you don't, Doctor, you need someone to pass you your test-tubes and tell you how brilliant you are' and that was perfectly Katy."

Terrance co-created Sarah Jane Smith, a new kind of companion for the Doctor.

POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

When it came to replacing Jo Grant, they again sought a contrast for her successor Sarah Jane Smith, played by Elisabeth Sladen.

"The thinking on Sarah Jane was again swings and roundabouts. You've got super-scientist female, but that's not what the Doctor wants, so then we've got dumb but loveable female which however, ran against the riding tide of feminism.

"I have this unfortunate habit of saying things to get a rise out of people, but I said the role of the heroine is to be strapped to the railway tracks and scream until the Doctor comes along – which I don't really believe, but there's a bit of me that does, as it's the Doctor's show.

"We gave way, as it were, and came up with Sarah Jane, who was not in any sense the Doctor's assistant. She was a freelance independent journalist. She wasn't working for the Doctor, she didn't look up to him or think he was wonderful – or at least not at the beginning. In fact, in the first story she thinks he's the villain.

"I created a female character for the [BBC Eighth Doctor] novels, Sam Jones, and I realised if you're going to have a female character now she's not going to be feeble, melting and waiting for the Doctor to come along and rescue her. She's going to be strong, feminist, sassy and standing up for herself. It's the zeitgeist, you can't write it any other way.

"My wife Elsa is a strong independent female who has had a career of her own as a senior civil servant. She had entirely a career of her own in which I supported and encouraged her. So in real life I'm not as bad as all that, but because the fashionable, trendy thing is to be feminist I tend to go in the other direction just to get a rise out of it!"

Completing the UNIT family was Richard Franklin as Captain Mike Yates, a role created for a specific narrative purpose.

"The Brigadier needed a younger officer as an assistant, so that character was kind of necessary, and then there was the possibility that there might be a romance with Jo Grant, but it never came to anything because there wasn't that kind of chemistry between them.

"It's quite nice to have male and female characters who are friends and colleagues and get on alright but there are no particular complications.

"There's a great deal of carrying on in one way or another in the series now. It's partly when you start getting younger and more handsome and desirable Doctors travelling through the universe with a female. I remember being at some convention and one of the questions was, 'Should the Doctor be a snogger?' Well, not in my opinion, although he by and large is now.

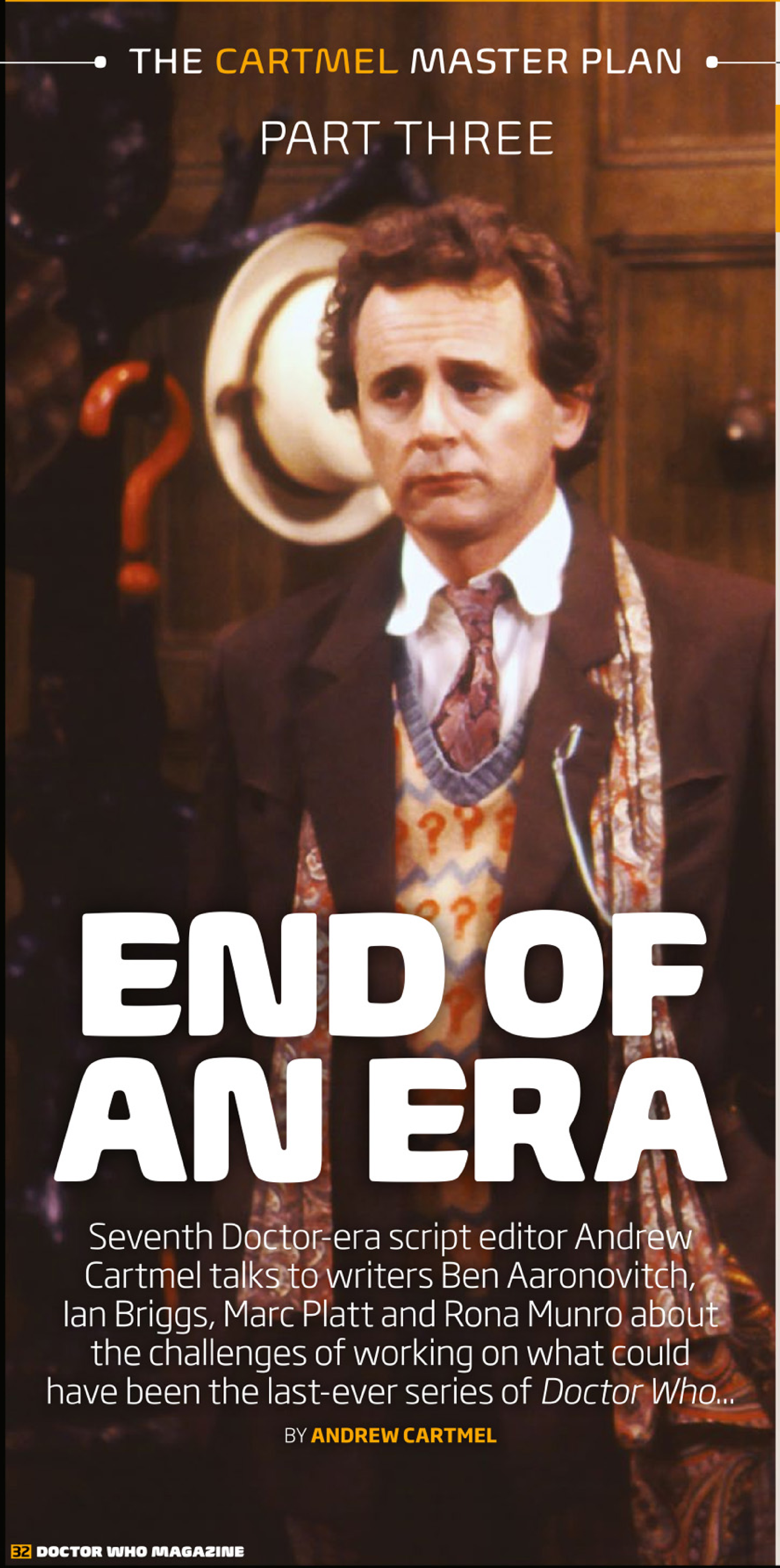
"Jon was a father figure to an extent, and Tom was in a way, his relationships weren't overtly sexual, you didn't feel he fancied Leela, which of course he didn't!"

Having secured the services of Tom Baker as the Fourth Doctor, Terrance gave himself the job of scripting his screen début, offering the tongue-in-cheek explanation that it was a tradition for the departing script editor to write the first story for his successor.

"I'd met Tom before and certainly in those days Tom off screen was very much like Tom on screen. He was the same character.

"If you met Tom and said 'Hello Tom, nice day isn't it, he'd say 'Is it? Yes it is, it's a perfectly lovely day', and I thought I'd use this vague quality and start him off fairly mad. If my successors, bless them, decided it was too much, well you've always got the thing that a regeneration shakes him up badly, they can calm him down later on, but I don't think they ever did very much!" DWM

Next time: In the final part of our chat with Terrance, he talks UNIT dating, *The Five Doctors* and the Time War.



THE CARTMEL MASTER PLAN

PART THREE

END OF AN ERA

Seventh Doctor-era script editor Andrew Cartmel talks to writers Ben Aaronovitch, Ian Briggs, Marc Platt and Rona Munro about the challenges of working on what could have been the last-ever series of *Doctor Who*...

BY **ANDREW CARTMEL**

Ben Aaronovitch, who penned 1988's *Remembrance of the Daleks*, is now a highly successful novelist with his bestselling series of *Rivers of London* books, which deal with the branch of the Metropolitan Police who combat supernatural threats. ("I cannot tell you how much I love them," says *Survival* writer Rona Munro.)

BATTLEFIELD

Back in 1987, before Ben had even been formally commissioned to write his first *Doctor Who* story, we were having discussions about his potential follow-up to the Dalek story – a space-age Arthurian adventure. The crucial tipping point came when we realised that the ancient crashed spaceship required by the story should be submerged under water. Nigel Kneale's classic *Quatermass* television serials, with their blend of myth and science-fiction and the ancient and the futuristic, were a vital influence, and we nicknamed our story *Quatermass and the Lake*.

"The story first came to me when we were shooting *Dragonfire*," says Ben. "I was sitting in the Red Assembly [at Television Centre] smoking cigarettes and drinking coffee and thinking about it. I wanted the story to be Nigel Kneale-y. You know, the past comes back to bite you in the arse. So I was thinking about the past, in England, and I started to think about King Arthur. What if the Arthurian legend was based on aliens from another dimension, a place where magic actually worked?"

In terms of its echoes in more recent *Doctor Who* – especially the Steven Moffat era – *Battlefield* is arguably the most influential of all the Sylvester McCoy era stories. The device of the Doctor leaving himself a note turns up in *The Lodger* (2010) while the more general idea of something the Doctor did in the future affecting his present features most notably in the 2011 series. Here the Doctor of 200 years hence creates the events which lead his past self to save him from execution, beginning in the two-part story *The Impossible Astronaut*/*The Day of the Moon* and concluding in *The Wedding of River Song*. Other more minor examples include the Doctor sending Rory back to free him from the Pandorica prison in *The Big Bang* (2010).

When I interviewed Ben for this article, I asked him how things changed for him after writing his first *Doctor Who*. What were the effects of it?

"I was now a professional writer," says Ben. "Before, I was a wannabe. After, I was a professional writer. It's a process. Once you complete the process you're just anxious about getting the next job. It happens slowly, gradually. There was a long process of coming in, discussing ideas, finally getting commissioned. It's imperceptible... until you get the cheque, and that's *Yay! Money!* But you are then part of a process, part of a profession. It's like being on a long walk – you can look back and see how far you've come. 'What a nice view'...

"But because it was *Doctor Who*, no-one in the industry took me seriously. I noticed that straight away. It's hard for us to remember just what a toxic brand it was back then – in terms of professionals in TV, not in terms of people generally or actors – actors loved *Doctor Who*. Look at the people we got. Jean Marsh, Sheila Hancock. But in television, producers are the only people who really count, and *Doctor Who* was a toxic brand. So it didn't count as a writing credit among producers, in a weird way. You probably got more credit for writing gags for *Noel's House Party* than you did for *Doctor Who*. But I didn't know that at the time. I only realised it later. It's partly because it's science-fiction and science-fiction 'doesn't count'. Particularly in that period. It's not a real thing. If you write it you're just a specky nerd."

Were we not both specky nerds?

"*Most* writers are specky nerds, truth be told! It's not a glamorous profession. Even playwrights like Pinter are specky nerds. Pinter used to sit on the top deck of buses, train-spotting for dialogue – I recommend that, by the way. But basically, once I'd been commissioned I felt great. I was a Master of the Universe. A TV writer is the thing to be. At the age of 24, too."

How did it feel to be commissioned for a second *Doctor Who* story?

"Brilliant. I was still in my Master of the Universe phase, oh foolish mortal that I was. Those writers the gods wish to destroy, they give a second commission to. Everything went wrong with that script as far as I was concerned, because I just didn't have the toolbox that an experienced writer has for when things go wrong in the writing process. And mad enthusiasm and ignorance only takes you so far. I didn't know what I was doing and I got away with it in *Remembrance of the Daleks*. But even bits of *Remembrance* make me cringe now. There are lots of things that I would do differently."

I need to make a statement here, Ben. You don't like *Battlefield* – but I do. It's full of brilliant things.

"I think *Battlefield* is a great *idea*, and it *is* full of brilliant things. But it just doesn't work as a script. The really crappy design and unhelpful music is just the *coup de grace*. Mind you, I can see why Keff [McCulloch, composer] wasn't inspired by that script. It's the script that's at fault. If I was to write it now I could do it right. Things would tie together better. The ingredients would be the same, but things would be cooked differently, so to speak. I wouldn't have had Bessie [the Doctor's car from the Pertwee era]. It was a continuity nod too far. I did it partly to make [producer] John Nathan-Turner happy, but I was enthusiastic about it, too. Even so, I could have integrated it better into the story."

What is it about Bessie that you don't like?

"It just sits there, it doesn't do anything. It has no plot function. It has to at least evoke function. How about this? Once UNIT learns that the Doctor is involved, up pulls this trailer which is their mobile Doctor kit, full of weird stuff, including Bessie, and the Doctor nicks it and drives off. You see? That would have been better than what we did."

I've always felt you were way too hard on *Battlefield*. I never really understood why you were down on it. But now, for the first time, I'm beginning to see what you mean. It's not so much that the story is bad in itself, but it's full of missed opportunities.

"Well, also it just doesn't work. It's very frustrating to watch. It's full of rookie mistakes – the Brigadier doesn't arrive for a full episode. He spends an episode in transit. Mind you, I love reading the criticism. Someone said that *Remembrance* begins with a spaceship and *Battlefield* begins in a garden centre, as if that's a telling element in its failure. But with all due respect, that is not the problem. It's fine to have the garden centre. But someone should have come rushing in and salute the Brig and said, 'Brigadier, a nuclear missile has gone missing.' And then we do the *Swordfish* thing – put up a caption, '24 hours earlier...'" [*Swordfish is a 2001 film which famously begins with an exciting sequence then has a flashback to show how it all came about – Ed*]

Are you beginning to see what you should have done now?

"Yes, I can see what the shape of the story should have been. But it is the most futile exercise. Because they don't even make TV like this any more. TV has a different pace now. *Battlefield* never had any thematic unity. I should have been bolder. Someone like Russell T Davies or Steven Moffat would have done it properly and hammered it into the ground. Even then I should have hammered the Merlin theme harder. If the Doctor is Merlin, but doesn't know he's Merlin, and is dealing with the consequences of his future action, then that's what it has to be about. And all the other subplots have to be related to that and feed that into the main theme. It's full of clever bits, the note 'King dies in final battle. All else propaganda' and 'Dig hole here' – it's in my own handwriting." Lots of lovely little things. And the beautiful bit the actor [James Ellis, as Peter Warmsly] added about Tennyson, the quote from *The Lady of the Lake*. That came from the actor – shamefully, I should have thought of that. It's the perfect lead-in. It demonstrates that television is not an auteur form, it's a collaborative medium. *Battlefield* is full of lovely stuff, all right, but it just doesn't work. It's like an engine full of beautiful shiny chrome parts but you turn it on and it under-performs because it isn't put together properly."

It sounds like I let you down as a script editor. I should have been more helpful.

"You were comparatively new as a script editor too," Ben says kindly. "One learns by doing. In the 1960s, when British TV used to have a healthy output, we would have had ten years experience, cutting our teeth on dramas like *Red Cap*. And here's another way *Battlefield* could be improved. As it is, you have the crystal ball and the storm and you cut to Bambera looking for the missile. But actually Bambera should have been in the command car directly behind the missile and we should have seen where the truck with the missile goes off the road in the rain. We couldn't have shown that for budgetary reasons but we *could* have had a screech of brakes and then cut to the missile truck in the ditch – one of the archaeology trenches. And then we would have sympathised with Bambera. She would have been a woman with a problem, and the problem keeps getting more complicated, the knights turn up, Ancelyn turns up, the Doctor turns up... It makes Bambera accepting the Doctor's proposition more viable, because she is now in a position where she is desperate for help and clutching at straws. She needs him. And we have compressed our story telling time way down. In fact, that is how it would have worked as a 44-minute story in the current *Doctor Who* format. Mind you, you'd have to cut the Brigadier out – unless it was a two-parter. If you had the Brigadier in it, you could have him representing the Doctor's past, coming at the story from one direction, then the Doctor suffering the consequences of his *future* actions coming at him with Ancelyn and the knights, and Morgaine, and finally you have the present represented by the companion and the current Brigadier – Bambera – and the missile problem. Then what you do is have fun swapping these bits around. For instance, put the companion with the Brig, make them a double act for a bit, ditto the Doctor and the new Brig – play with the variations and enjoy mixing them up. You see, then you have the action reinforcing the themes and it's all much better. But what did I know in those days? If we were to do it all over again we'd still keep ►

The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) with Bessie in *Battlefield*.

> **'*Battlefield* never had any thematic unity. I should have been bolder...'**
>
> **BEN AARONOVITCH**

large chunks of what we had, all the stuff you like… although maybe not your speech!"

That's right. My 'CND speech', as it came to be known, went on for about three hours – or that's the way it seemed. You just couldn't bring yourself to write an anti-nuclear tirade, which was required from the Doctor in the final episode. Not because you disagreed with the content of it, but because you'd had a bellyful of such political polemics growing up. So you asked me to write it. I gleefully agreed; it was right up my street. But I got carried away and I overdid it. You told me it was too long. I think JN-T might have told me it was too long. *Everybody* told me it was too long. But I kept saying, 'No, it is sacred. We mustn't cut a word. It isn't too long. It will be fine.' And so Sylv did the speech and they shot it and when I saw the rough cut of the episode I thought, 'Christ, that speech is *way* too long!' Luckily we were able to trim it down in the editing. It taught me a priceless lesson: it's easy to be ruthless about trimming someone else's work, but it's difficult with your own. Ever since then, I've avoided that kind of self indulgence.

"I know how we'd do it now to keep the *Independent* and the *Guardian* on our side. We'd have the UK secretly stockpiling WMDs – weapons of mass destruction. You see what I did there? So it would all be about the British government being corrupt in a sort of Iraq-War parallel. That way you'd somehow make the knights stand for Western intervention. Then you're talking about what the kind of current anxieties are, which is what *Doctor Who* under Russell has done, and of course what *Doctor Who* has done forever. You know, I hadn't even thought of any of this until you brought it up. But it sort of all falls into place."

Is it fun to talk about it?

"No, I just think, 'My God, 20 years…!'"

How did the experience of having done *Remembrance of the Daleks* inform *Battlefield*?

"It filled me full of unwarranted over confidence."

Was *Battlefield* different from *Remembrance* in the effect that it had on you?

"It was demoralising."

Even at the time?

"Yes. I could feel it going wrong. And I didn't know how to fix it. You had to write that other bit at the end. That should tell us something. The bit where the girls drove off and left the boys at home."

I'd forgotten that I did that.

"It's a nice scene. But I just couldn't deliver the ending. Because I didn't like my script and I couldn't fix it, so I got paralysed. But now I'd know what to do. I'd strip it down, break it into acts, reduce the number of characters. The scene of the chalk circle – the pentagram – is the bit everyone likes but it's just a reiteration of what I did in *Remembrance*. I remember there were things JN-T objected to, sign-off lines like 'Not a local boy then,' 'My handwriting'… these are all end of scene sign-off lines and they kill the scene dead because they're witty and funny, but they don't segue into another piece of dialogue. There's too many snappy lines in that script, they're just showing off, the writer saying 'Look how clever I am.' Really good writers would have had come-back lines, and the best lines should have come from the Doctor. I kept giving the good lines to the companion and the minor characters. I got very annoyed at JN-T for pointing this out, but he was right. Sylv should have got the lion's share of the good lines.

"You know when something awful happens to you and you say, it's a learning experience? Well *Battlefield* for me was a learning experience."

Did *Doctor Who* continue to have an effect on your life when it was off the air?

Sylvester McCoy and Sophie Aldred during the recording of Ian Briggs' *The Curse of Fenric*.

> **"Having done one *Doctor Who* story, I desperately wanted to do another..."**
> **IAN BRIGGS**

"Yes. It meant that I earned huge amounts of money off it. They don't write contracts like that any more. Very nice during my fallow period. It taught me to write, it was my first commission. I'll always have a soft spot for it. It was fun. It taught me that writing for television was fun."

Were you surprised that it came back?

"No."

Do you see an influence of your work on the show today?

"Yes. Acknowledged influences, some little textual hints."

How do you feel you fit in with the long history of the show?

"Rather like the Paris Commune, to be honest. We happened. Some people idolise us. Some people despise us. But in the long course of history I don't think we made any difference. Not compared to Verity Lambert or Russell T Davies."

THE CURSE OF FENRIC

I found a note in my diary, describing being in the studio for the last story of Season 24, *Dragonfire*. It reads, "I could *feel* the series improving, like a ship turning onto the correct course." I was finally beginning to achieve what I wanted with the scripts for *Doctor Who*, and that was because I had Ian Briggs writing for me.

I immediately wanted to get another script from Ian, but I had to wait until Season 26 before we achieved that. That script was the classic *The Curse of Fenric*. It was a pleasure to sit down with him again, three decades later, to discuss it.

How did things change for you after writing your first *Doctor Who*? What were the effects of it?

"There were very steep learning curves for me. One was the writing of *Dragonfire*, where I learned how to write *Doctor Who*. The other was after it was broadcast, and that was discovering how the *Doctor Who* audience reacted to what we had made – and, indeed, discovering the whole world of fandom. Then when we came to do *Fenric* I was a lot more aware of the reality of the whole *Doctor Who* programme. I could see it a lot more from the BBC's point of view, and also from the fans' point of view and the audience's point of view – the general audience. As far as the general audience was concerned, I could pick up their response through viewing figures, but also thanks to working in a youth theatre where the kids told me what they thought of it. So I could hear first hand the reactions of 11 to 14-year-olds. And they told me what their friends at school thought. So I had decent feedback there about what the target audience was responding to – or not responding to. As for the fans – that was a world I'd had no experience of at all until after *Dragonfire* had been broadcast. I hadn't been a fan-fan, I'd enjoyed the show, but I'd never joined any group to share my enthusiasm. But then I was put on the invite list for conventions and things like that. And I met fans with an encyclopaedic knowledge of the programme who were absolutely passionate about everything we were doing, and responded in a much more detailed way than ordinary viewers did. The feedback from them about our work was almost line by line, or at least scene by scene. It was a shock. It never occurred to me when I was writing *Dragonfire* that anyone other than the production team would go through the script with a fine-tooth comb to consider what was working and what wasn't. Ultimately it's useful to know that, and the more detailed the feedback is, the more useful it is."

But fans come at it from a very different angle.

"And different fans come at it from different angles. There will always be a small minority who are just destructive in the way they want to express their opinions. So it did become important to distinguish and to filter those ones out while also paying attention to the ones who were giving constructive feedback. And the press' point of view – the death of Kane had ruffled some feathers as being too graphic, too violent. Mind you, I think it was probably a quiet news day when they picked that up! It was a bit of a storm in a tea cup. Toddlers had reportedly been reduced to tears by watching Kane's face melt. But *Doctor Who* was never intended for toddlers, and why they might be watching it was beyond me."

How did it feel to be commissioned for a second story?

"Total delight. Having done one, I desperately wanted to do another. Because, certainly for a writer who writes imaginative stories, it's a total delight to work on a series like *Doctor Who* where you can let your imagination take flight. Also, having done *Dragonfire*, which was a slightly lighter textured story, I really wanted to do a much darker textured one."

How was the second story different from the first?

"I think in part it differed because on *Dragonfire* I didn't have a clear idea of style when I started, and it was by no means a done deal I'd get commissioned. The second time around I was much more confident that I could get the *Doctor Who* style, so I went into the story with confidence rather than still searching for the style. And your brief was quite broad. It was simply a historical-based story which could be shot within 30 minutes' drive time of Television Centre. The historical story I got right… but we shot it more than 30 minutes' drive away!

"I initially suggested something set in the 1970s, but you nixed that because it wasn't historical *enough*. After that, I think it was only a matter of days, the first proper story idea that I pitched was *Fenric*. And it stuck. More was added to it, and it developed, but the basic concept stayed. It was originally set in World War 2 during the Blitz, but in Coventry – I set it there to avoid the cliché of London – with bombs raining down, a kind of insanity. The bombs and insanity stayed, but some things changed. It didn't take place in Coventry during the Blitz. The bombs were stacked in a shed, instead of falling. But the insanity was still there. The third element of the original, as I pitched it to you, was a contest being played between the Doctor and an ancient foe. And what was in my mind, and I think I made it explicit in the one-page outline, was that they were playing this metaphorical chess game amidst the insanity of the Blitz. That did stay and the chess game became a literal chess game."

We'd had a chess game in *Silver Nemesis*, and I was using it as a metaphor for the Doctor's behaviour. Were you aware of any that?

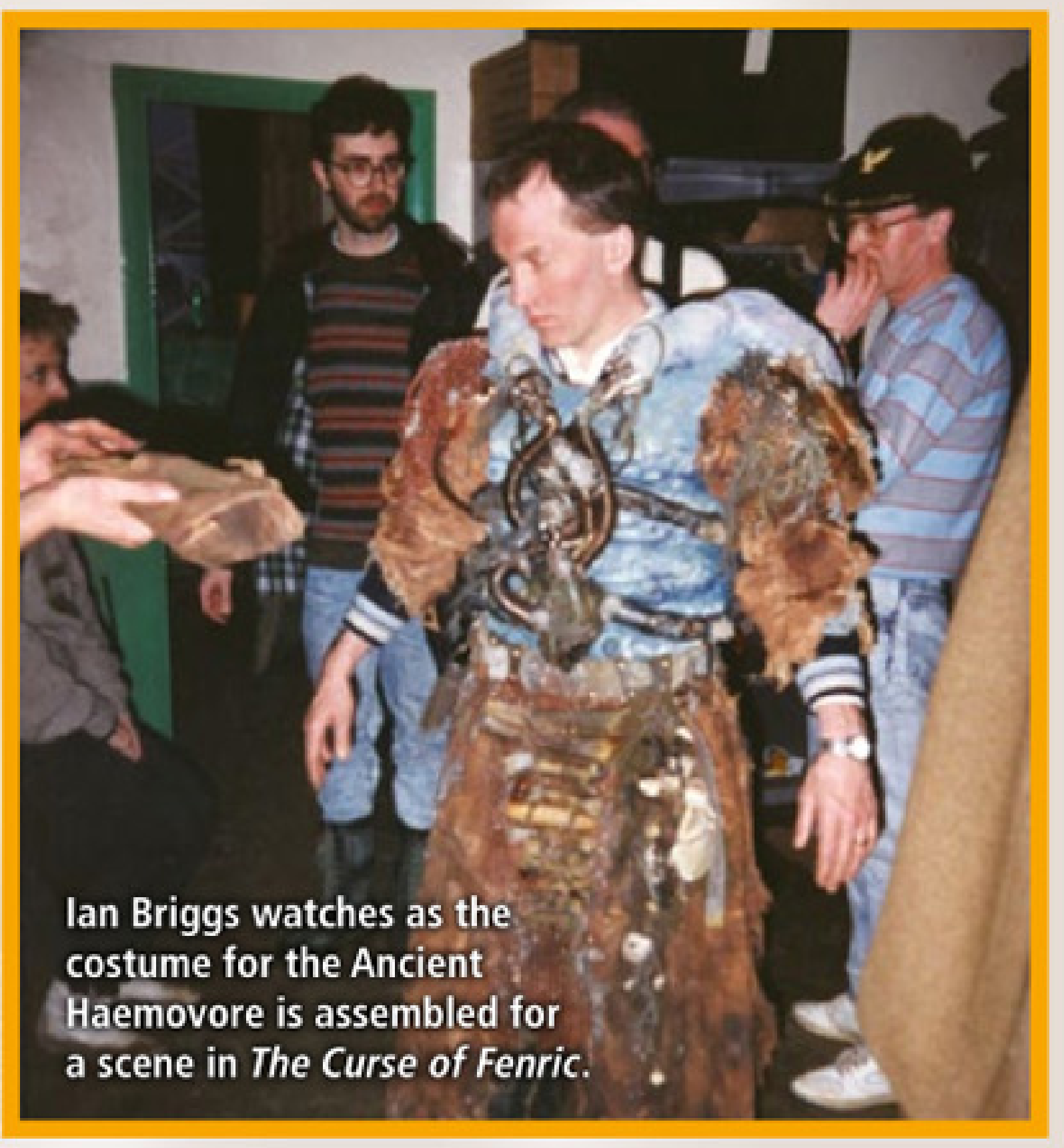
"I started work on *Fenric* before *Silver Nemesis* was broadcast, but I'd probably seen the scripts. I think we were thinking along the same lines. We'd both thought of the same metaphor and that's probably why it stayed in my story. It was an idea that worked for both of us.

"The two things that particularly informed this story were constants from *Dragonfire* – the character of the Doctor and Ace. My experience of writing those characters the first time fed into the possibilities I could see for them the second time around. When I was writing the Doctor for *Dragonfire* I had no idea how it was going to be played. All I knew of Sylv was the 60-second screen test I'd seen. I couldn't imagine the demeanour, dialogue, or personality he was going to bring to it. On *Fenric* I knew exactly. I'd seen the first Sylvester season before I started, and while I was writing it I was watching his second season.

"You got in touch with me in the autumn when shooting had finished on Season 25, and our conversations had continued up to that time. We'd stayed in touch. I was aware that you were beginning to formulate an idea of where you wanted to take the Doctor in terms of backstory. I don't know if you knew exactly what you wanted that backstory to be."

I still don't!

The Curse of Fenric was Ian Briggs' second and final script for *Doctor Who*.


Ian Briggs watches as the costume for the Ancient Haemovore is assembled for a scene in *The Curse of Fenric*.

© KEVIN DAVIES

"The very first pitch was called *Powerplay* – dated 12 May 1988 – but this was before you were officially able to commission me and as I said, it was Coventry during the Blitz, not London. 'A chance action by Ace brings the TARDIS to Coventry. Black rain falling out of the sky. Pulverising all hope and humanity.' There was no development on that story until September and you were able to start commissioning."

So I was working behind the scenes to develop a story with you even before I could officially commission you.

"Yeah. Here's the complete document for *Powerplay*, if you're interested…" [*See box-out, below – Ed*] ►

POWERPLAY

A story premise by Ian Briggs

(dated 12 May 1988)

A chance action by Ace brings the TARDIS to Earth in the early 1940s: Coventry in the Blitz, black rain falling out of the sky and pulverizing all hope and humanity.

But it was no accident brought them here – just as it was no accident that carried Ace off to Iceworld in a time storm, where she met the Doctor. They were moves by the Doctor's nemesis in a terrible game played out between the Doctor and his nemesis. The game has been played before, and it will be played again. This time it is being played with Ace…

The contest is not the mere struggle between Good and Evil. The Doctor and his nemesis go beyond that. This is the eternal contest between Life and Death. The Doctor is Life; his nemesis is Death. Neither can win – the conflict is eternal, to be played out at different times in different places – but for the Doctor the innocents who get caught up in it are more than just pieces in a board game.

A winner can only emerge if one of the players defaults, and this time, his nemesis skilfully manoeuvres the Doctor into the position of having to choose between treating people as pieces in the game, or abandoning the game.

The insane powerplay has a name: war…

◄ Was *Fenric* different from *Dragonfire* in the effect that it had on you?

"I knew more about the production process. I knew more about John's reaction to what we'd done and how we made it. I knew what other writers had done. So I was more realistic as well as more confident. I had a better idea of what the job was that I needed to do."

How did your career change as a result of working on *Doctor Who*?

"*Doctor Who* gave me the credits that enabled me to work on *Casualty* and *The Bill*. That was the positive side. But the negative side was that it kind of spoiled me. It gave me false expectations about the influence a writer can have on a programme. So *Casualty* and *The Bill* were a rude awakening. I discovered how far down the food chain a writer is. That's just the reality for that kind of programme, those long-running programmes. For some of them the writer wasn't even described as the writer. They were the 'dialogue writer.' That shows how little involvement you had in creating the story. At least on *Casualty* and *The Bill* you were involved in creating the story. I did also work on storylining some children's programmes which I found very creative. You help to develop the programme."

Did *Doctor Who* continue to have an effect on your life when it was off the air?

"Yes and no. Yes, in the sense that things would happen that reminded me that the programme continued to have an influence in British life even when it was off the air."

Ben said people never forgot the TARDIS or Daleks.

"Exactly."

Were you surprised that it came back?

"Yes, I was astounded. I thought that it was gone forever. My heart leapt when I heard that it was coming back. I could hardly believe that someone had managed to persuade the BBC to bring it back. It was such an icon in the British cultural landscape and it had remained an icon even in all those years it was off the air. I suppose that's what kept it alive, all those people buying those videos and DVDs. If they hadn't done that I guess the BBC wouldn't have been interested in bringing it back."

So it's thanks to the fans?

"Yeah, absolutely. It's thanks to the fans and Russell T Davies who came up with a viable, imaginative format. A reinvention of the programme."

How do you feel you fit in with the long history of the show?

"As one of a small band of people who tried but failed to keep it going. And I think probably also as the writer of one *Doctor Who* story that does stand the test of time. I'm proud of *Fenric* and not just for myself. It worked in large part because a lot of talents came together around that story. Obviously there are things that don't work terribly well, things in the script that aren't clear, but overall it was a decent idea to begin with and everybody was trying to make the same programme. Everyone bought into that dark vision.

Andrew Cartmel and Marc Platt admire the props on the set of *Ghost Light*.

© IAN MACKENZIE

"The script was rushed because the shooting was brought forward by a month. It was planned as a May shoot and it was brought forward to April because Ben and I swapped slots."

I think it works better in the longer cut.

"Yes. There were so many things that could have totally derailed *Fenric*. Losing writing time. Such as having to write the first two episodes before working out the ending." [*See box-out: Fenric Chronology – Ed*]

Another challenge we faced was that *Fenric* had been written for mild weather and we ended up shooting in early spring and getting snow and torrential downpours. Then there was the fact that we lost a reel of footage. There was so much that could have totally destroyed that story... But I think the thing that made it work was shooting it all on location. So you do get a kind of team spirit that you don't get shooting in the studio, where you go home each night."

What's your strongest memory?

"It's of the shoot. John was incredibly generous to the writers in some ways. He allowed us to be there not just for the contractual two days, but as long as we wanted. I was there for virtually the whole thing. As a learning experience it was phenomenal. Anyone who wants to write for TV should have an experience like that. I learned so much from John.

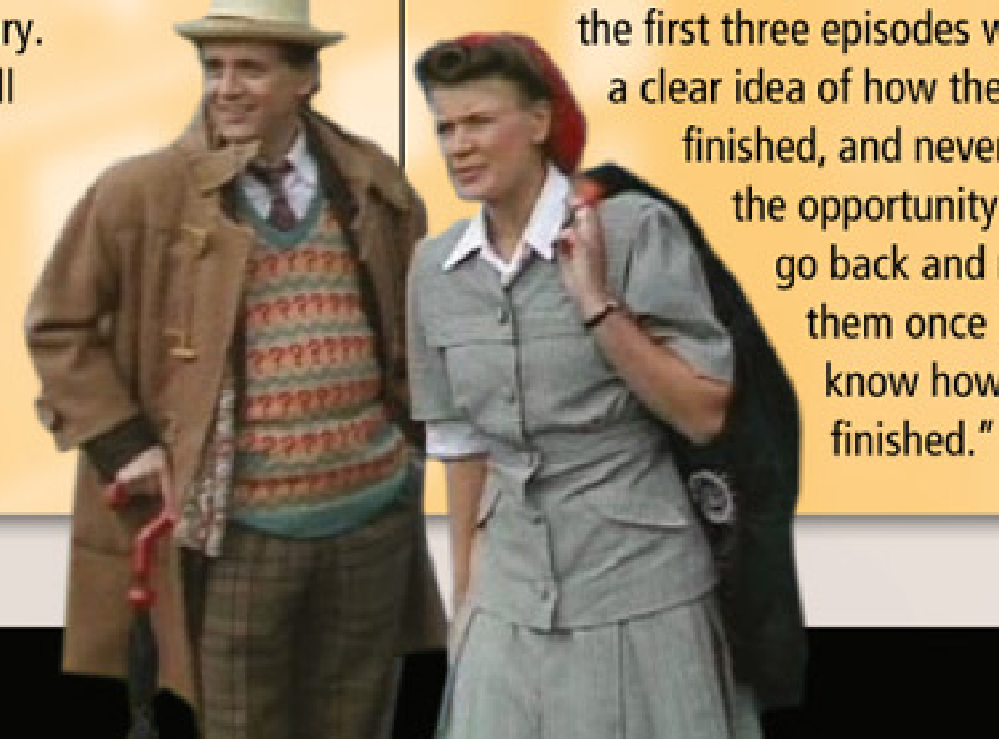
"I look at that final season and although it failed – it didn't get the audience and give the BBC the confidence to continue with the show – but even so, a lot of the stuff we did is still standing. The stories still work. The atmosphere is still there. The characters still come to life. The relationships still drag you in and the scenes still demand your attention.

"There have been other things in life in different spheres which I am proud of. But in terms of writing in just seeing a vision created and work, for all its faults, I haven't written anything to match *Fenric*. It has stood up."

FENRIC CHRONOLOGY

"We were only messing about with ideas from May to late October 1988," says Ian Briggs, "at which point we started working on the story in earnest. By 7 November, the proposal is prefaced by a couple of notes clearly intended for John Nathan-Turner, so this would be the proposal which went to him. Then six days later (13 November), I wrote a story outline which completely deconstructs the entire story – so obviously John had said yes, and I was beginning the real job of structuring a workable story. During the following month (to 13 December) I wrote another seven story outlines, and from 18 to 21 December I started producing scene breakdowns. These were fairly complete for *Fenric* Parts One to Three, but Part Four is still just a skeleton of ideas with the climax undecided.

"I started writing the scripts for Parts One and Two on 30 December, and I had finished first drafts by 16 January. However, I was still producing scene breakdowns for Part Four even after I'd completed these. So it must have been in late December that my story got switched with Ben's in the shooting schedule, and suddenly the production team needed my scripts finished so they could start casting and finding locations – even though I still hadn't worked out how to finish the story! In fact I finished final drafts of Parts One to Three before I even began writing the script for Part Four (31 January). No wonder the story arcs got a bit confused! I obviously had to complete the first three episodes without a clear idea of how the story finished, and never got the opportunity to go back and revise them once I did know how it finished."



GHOST LIGHT

Long before Steven Moffat and Russell T Davies, there was a writer who proved that an ardent *Doctor Who* fan could write brilliant scripts for the show. And that writer was Marc Platt. Marc impressed me immediately. Not just with his story ideas, but the way he submitted them. Generally speaking, anyone who worked in the BBC and wanted to send me script ideas for *Doctor Who* would use the BBC's internal mail (large brown reusable envelopes). They seemed to think that being insiders at the corporation would give them a head start in having their stories considered. But Marc, on the other hand, sent his story *Cat's Cradle* in through the ordinary post and didn't give any hint that he worked at the BBC until I invited him into my office for a meeting, purely on the merit of his ideas.

I started by asking Marc about the old days of *Doctor Who*, before he worked on it with me. What were his impressions of the show then?

"I was in love from 23 November 1963," he reveals. "In fact, 'love' is probably putting it mildly! Just a total obsession, driving friends and family up the wall. I was ten and I was completely obsessed. I don't think my Dad particularly approved of it. I just loved the range of it. It was just so mysterious, it took you to places you'd never been before. It fired up parts of the imagination you didn't know you had. I absolutely loved the whole lot really. It never seemed to stop reinventing itself. It stayed so fresh all the time. The range of stories from the historical through to science-fiction. There didn't seem to be anything it didn't touch. Our lives seemed to be a microcosm compared to the macrocosm of *Doctor Who*.

"I desperately wanted a Dalek at home. I remember we had the television upstairs because the house was being decorated. I was watching the third episode of the Dalek story, which ends with the claw sliding out from under the Thal cloak. And I was too scared to go out onto the landing because the light wasn't on! It just sort of illuminated my life all the way through, really. Just the sheer desperateness if I missed an episode. I think I've seen pretty well everything now, though."

Why did it have such an appeal?

"Life wasn't dull, I had a lot of interests... but it sort of fulfilled a need. It brought some magic. It gave you hope. That you wouldn't have to go to boring old school every day. That you might just be whisked away. And then later on you get into fandom and things. It took me a long time to discover fandom and suddenly a whole different range of possibilities open up and you realise you could write for this thing if you wanted to.

"Troughton is my Doctor. Most people find their ultimate Doctor is the first Doctor they saw."

But not you.

"No. I love Hartnell but I thought Troughton was extraordinary. He was just magical. And a great actor as well. Have you seen the two rediscovered stories? Troughton is absolutely wonderful in them, particularly in *The Enemy of the World* because he's playing two parts – the villain as well. His range as an actor is amazing.

"Then through Pertwee and Tom Baker, I was working in catering. And I had to work on Saturdays, so I took a portable television into work with me. This was the 1970s and you didn't do that sort of thing then."

So you didn't have video recorder either?

"Nope. I liked early Tom Baker very much. And I'm working with him on a few things now, audios for Big Finish. He's remarkable. He has a passion about things. He wants to get things right. Every tweak he suggests to a script is not just in favour of his character but the whole story. Remarkable man. Very self effacing. Fascinating man. It's bizarre – I'm getting to write for all my heroes! I never dreamt that this could happen. It's another time warp thing. You made my dream come true. Bless you. Hooray!"

I'm so pleased. Not many people get a chance to make someone's dream come true.

"God, I'm lucky... Back to the Doctors. Pertwee was very different. He was fixed on Earth. Yet the show didn't lose its magic at all. I have slightly less affection for the Pertwee stories though, perhaps because they're fantastical, as opposed to science-fictional. I love *The Dæmons*, though. Once we got onto Tom Baker, that's when I started sending stuff in. The first things were storylines to Robert Holmes, then the script editor, who was encouraging. He advised me on what I should be reading and writing and basically about technique and things. It was extraordinary that he wrote back to me.

"I kept sending more storylines and scripts in. I got to meet both Chris Bidmead and Eric Saward. There was this general feeling that each time I sent something in I advanced slightly more... until Andrew came along! It was the most extraordinary thing. It wasn't the first time I'd been into the office, but coming in to have a chat with you and Ben..."

So Ben was there? Did you feel we were ganging up on you?

"No, I was just in awe of you really. I didn't know what to say. You regaled me with all this stuff about wanting to put the darkness back into the Doctor."

So I was already thinking in those terms?

"Very much so. And it clicked with what I'd been trying to write about the Doctor's past and the story *Lungbarrow* which I'd come up with, because you said you hadn't really worked anything out in depth about Gallifrey at that point. So then we set off on that. First you asked me to send in another storyline, though, and I sent in *Shrine*, the one set in Russia."

Was that a story you already had?

"Yes, and then we went on to work – for about nine months – on *Lungbarrow*. And then John wasn't too keen on it, was he? He thought we were giving too much away too soon about the Doctor."

What do you mean, 'too soon?'

"He just felt we were giving away too much in one story, about the Doctor's background. Possibly he was right. Possibly it needed more working up too. So you said, 'Let's take all the best elements from it and set in on Earth instead.' So that's where the house Gabriel Chase came from. It went from the Doctor's worst place in the universe to Ace's worst place in the universe."

And we had to change it from the Doctor to Ace because we'd moved it to Earth.

"Yes. Was it originally meant to be a four-parter? I can't remember."

How did it feel to be working on the show, and what were your impressions of it?

"I was in love anyway, so I liked it enormously. I felt it had been down to the depths a few seasons before that. It was aimless and it suffered from shallowness. But it was well on the mend."

You're not just saying that?

"No. I think you had the vision to put it back on track. And I think Sylvester and Sophie [Aldred, who played Ace] were just the most wonderful team. And I can see that everybody else who wrote on it found them an inspiration. It was like coming into a family and being accepted. There were differences, of course, but everybody got along really well and everybody was pulling in the same direction. Not just the writers, the actors, the production team, but the writers were great. Including prospective writers like Tony Etchells and Robin Mukherjee. And John was always terribly kind to me and supportive."

What are your impressions of the show now?

"I really hate having a story in 42 minutes – it just rushes everything. I find there's no depth. Sometimes they get it right, but mostly they're just desperately piling so much stuff in. For me it's *Doctor Who*-light. People just tell each other things. It's no longer expounded... or expanded. Style seems to dominate over content. I'm sure the content is there, but in 42 minutes you just can't get the content to the top.

"My reaction when it came back was that it had a lot of potential, but the stories were too short. They had more two-parters back then, which helped, but they seem to have been abandoned in favour of story arcs across the course of a season, which become too convoluted and tangled. They are using a lot of well-known actors in tiny roles and you just feel they're wasted..."

But surely that's what JN-T did?

"But these were longer stories he was doing, so at least there was scope for them to do something. Admittedly bringing Dolores Grey in for a cameo [in *Silver Nemesis*] was a bit silly. But we've recently had David Warner in the show and he was virtually ►

> **"We wanted to put the strangeness and darkness and menace back in the show..."**
>
> **MARC PLATT**

Redvers Fenn-Cooper challenges the Doctor and Ace in *Ghost Light*.

thrown away. Tobias Menzies in the same episode [*Cold War*], another terrific actor, he was thrown away completely. You wondered why they were there. They're not given the opportunity to develop their characters. Steven Berkoff [*The Power of Three*] was similarly under-used.

"They're aiming at a different audience now. It's transatlantic in a strange way. Bigger and brighter. I find it too fast and superficial sometimes. It's wonderful if you like effects. But it makes the writing almost too easy. The *Dinosaurs on a Spaceship* episode was huge fun but it did things with historical characters like Nefertiti which were just wrong – she was an incredibly complex character, and they made her very shallow.

"When we were doing it 25 years ago there was a feeling that we wanted to put the strangeness and darkness and menace back in the show. The Doctor had become too well known and we wanted to put the 'Who?' back in *Doctor Who*. Now 25 years later this is exactly what Steven Moffat has been doing. Debunking the stuff we know too well and making him mysterious again. Things go in circles. That's exactly what we were trying to do, although we didn't fully get the chance."

Are there stories you've particularly enjoyed?

"I really liked *The Satan Pit*. I thought it was getting back to the original style. Again, that was a two-parter. And more recently the Neil Gaiman episode about the TARDIS [*The Doctor's Wife*] was extraordinary. It was fresh and it really had some depth. It had links back to the beginning because it's about the Doctor's relationship with the TARDIS, and it was really made with love. It stood out from all the other episodes. It had a truth to it because it gave the TARDIS the character it deserves. The TARDIS has always been the great missing character in *Doctor Who*."

Wasn't that what you said in the very first letter you wrote to me?

"Yes it was! That's because the very first thing you read of mine was *Cat's Cradle*, which was all set in the inside-out TARDIS."

So what do you think is our influence, our legacy?

"I think it's very much there. When it first started out with Christopher Eccleston I was aware they were working very much with the things we set up. Rose is very close to Ace in a lot of ways. And this sort of contemporary feeling to the stories. And there was a lot of stuff about Ace's family in ours – although they weren't visible. It's to do with contemporary relevance, isn't it? I suppose that's the social thing coming in again. In our stories, there was a lot of stuff in the present day and this is what continued when it came back.

"Whatever happens to *Doctor Who* it remains a part of my life and I had a chance to participate in and to influence the show to a degree I'd never dreamed of."

Rona Munro in 1989.

© KATE DRUCE

SURVIVAL

Just as *Battlefield* most closely resembles Steven Moffat's work, *Survival* is the story most often cited as being an influence on Russell T Davies' approach to *Doctor Who* – primarily in its juxtaposition of the gritty urban reality of a London council estate with the fantastic wilderness landscapes of an alien world. It is one of the great pleasures of researching and writing these articles that it gave me the opportunity to get back in touch with the author of *Survival*, Rona Munro.

Rona, I've heard about your new trilogy of history plays about King James I, James II and James III. They're the first collaboration ever between the National Theatre of Scotland, the Edinburgh Festival and the National Theatre of Great Britain. They'll première at the Festival in August and transfer to London in September and October.

"You've been doing your homework! They're entitled *The Key Will Keep the Lock*, *Day of the Innocents* and *The True Mirror*."

Great titles. Can you fill us in a little more on what you've been doing since you wrote for *Doctor Who*?

"Well my radio work includes *The Stanley Baxter Playhouse*. I still can't believe I'm writing for him. A lot of my childhood and adolescence were spent watching him. He was Mr Saturday Night."

To me he's famous for working with *you*.

"The privilege is all mine. I'm still a bit star-struck about Stanley. The films I've written are *Ladybird Ladybird*, *Aimée & Jaguar*, *Väter* (*I'm the Father*), *Almost Adult* and *Oranges and Sunshine*. My plays for the theatre include *Bold Girls*, *Iron*, *The Last Witch* and an adaptation of Richard Adams' novel *Watership Down*, and *Little Eagles* at the Royal Shakespeare Company."

That was about the cosmonauts, wasn't it? The Soviet Space program.

"That's right. It was a big history play. It was good preparation for doing the James plays, because it was a large cast, large scale."

Was there any science-fiction component to these various writing projects?

"I suppose *Little Eagles*. It wasn't sci-fi, but it was about space so it was feeding into the same enthusiasm for me. It's one of my favourite plays."

Did you have much of a science-fiction background before you worked on *Doctor Who*?

"My brother was a huge sci-fi reader and he would occasionally tell me to read something, so he would have someone to talk with about his obsession. We all watched *Star Trek* in my family, and we all watched *Doctor Who*. I was really into Ursula K LeGuin, although more the fantasy books than the science-fiction. But my uncle was Angus MacVicar (a 'Scottish uncle', my second cousin, really) and he's the reason I was a writer. He wrote the *Lost Planet* series of science-fiction novels for kids, in the 1950s. They were very well written and very influential on me. That's how I knew it was possible to be a writer. Without the example of someone in your own family, it might seem impossible. I announced at the age of eight that I wanted to be a writer, and he encouraged me.

"I was a big *Star Trek* fan. My favourite ever episode of *Star Trek* is the one where Patrick Stewart [Captain Picard] is on a planet where there is no common language and the translator isn't working [*Darmok*]. He's trying to communicate with this guy while a monster is trying to kill them. So it's about trying to communicate through images and stories, the way we might refer to fairy tales – to Goldilocks and the porridge – to try to explain something. That is a classic example of what science-fiction can do, telling a story that is not like any story before. And that is what *Doctor Who* did at its best."

It's to do with ideas?

Rona Munro got her inspiration for *Survival* from folktale legends.

> **"We all knew *Doctor Who* was something great, but we were fighting for its survival."**
>
> **RONA MUNRO**

"And to do with a hero who is not a conventional hero. The Doctor is a hero who won't take action in a conventional heroic way and that's really challenging to do."

Let's talk about twentieth-century *Doctor Who*. Tell me a little bit about your impressions of the series, before you became involved with it as a writer.

"I saw the first ever episode with William Hartnell – and I do remember it, and I do remember being frightened. I must have been three at the time. And then it was that family time Saturday night viewing. And we had what was called 'Rona's *Doctor Who* cushion', because at times I'd have to bury my face in it because it was too scary to watch.

"The first Doctor I really loved was Patrick Troughton. Because William Hartnell frightened me – he was a bit cross. From a child's point of view he seemed like he was always about to scold you. He was quite tetchy about Susan. A grumpy old man. But Troughton was my favourite. I vividly remember that first transformation, the regeneration from Hartnell into Troughton. And I thought it was great, he was playing the recorder and he was so beguiling. Very appealing to a child. I loved it right away. I remember Jamie being picked up from the battle of Culloden. He really stuck with me. There was a point at the end of the Troughton stories when everyone was returned to where they'd come from [*The War Games*] and they just dropped Jamie back at Culloden and he ran across the battlefield with his sword and I thought – he's going to get killed! They can't just drop him there! I think they had the English soldiers running away from him so we'd think it was going to be good. But my family knew what was going to happen at the Battle of Culloden – and we knew it wasn't going to be good.

"Pertwee... I remember the Brigadier and that's when I start to remember storylines better. I remember the Ice Warriors scaring the bejesus out of me. There's one episode I never want to see on DVD because in my memory it was so terrifying! There's this troll thing, a plastic doll on the back seat of a car and it attacked the driver and choked him [*Terror of the Autons*]. I just remember it being really, really scary, I was so distraught. If I saw it now, I bet I would think it was utterly naff, so I don't want to destroy the memory of it.

"I didn't like Jon Pertwee as much as Patrick Troughton. Everyone has their favourite Doctor, and it's a tribute to Jon Pertwee as an actor that his version was so completely different. But I didn't like that kind of Doctor, though he did it superbly. It was a kind of a Roger Moore as James Bond feel.

"Tom Baker was another of my favourites – and most people's – and a phenomenal actor as well. My favourite Doctors are all the ones who had that quality of being a creature who is over 800 years old, but also had humour and compassion. To convince me that you're like that, while also being older than the planet, that's the real trick. You can't overstress that thing about being able to do the humour without diminishing the character. Which was what Tom Baker was so good at. The ones who pulled it off, to me, are Patrick Troughton, Tom Baker and David Tennant.

"Everyone remembers K9 and Sarah Jane. I was fond of them. And there were the stories with Leela the cave woman. I was edging into adolescence then and I thought she looked great, and I wanted to look like that. But it was more than that, it was the quality of 'take no prisoners.' Was she the first proper female action companion? You felt she could kick ass. I felt like she might actually do something active!

"And we must mention the Master, because of *Survival*. Our Master, Anthony Ainley was brilliant, but what an act to follow – Roger Delgado. No special costume, no iconic monster design, just great villain acting. I was impressed with Ainley as well. He did the same trick."

Which brings us to you working on *Doctor Who*. My memory of how that all began was that I was at some kind of BBC cheese and wine party. It was an event designed to give writers a chance to meet script editors. I was introduced to these various writers, and it would all go really well until they learned that what I script-edited was *Doctor Who* and then they'd run a mile! I was getting a bit despondent, and then I was introduced to you and I told you I worked on *Doctor Who* and you screamed with delight.

"That's my memory as well."

It made it easier working with you that you already had something of a sci-fi background.

"Definitely, but you had to explain to me what was a sci-fi concept and what wasn't – what was pure fantasy instead – all very laboriously, at various times. I was doing the Cheetah People as a metaphor, and you kept saying that's all very well, but there has to be a logic underlying it, a biology and physics and a device. I remember you talking to me about that bloody cat jumping between worlds. 'They can only do it if so-and-so – if the cat goes through then somebody can come back...' or something – I don't know even to this day! But you said 'There has to be a logic to it.' And I was like, 'I just want it to be a metaphor and I just want the Cheetah People to be able to kill people!' The metaphor and the lesbian subtext – those were my overriding concerns!" Rona laughs at the memory. "The cat flap was your idea because we needed a device to go back and forth between worlds."

But that was your original title for *Survival*, *Cat Flap*. And using it as a title was definitely your idea. I know that because when you suggested it I thought, 'That's never going to work as a title.' I mean, really? *Doctor Who: Cat Flap*? But then you explained it to me. It was this brilliant metaphor. You said if you have a cat flap you never know what is going to come in through it. What is going to invade your nice cosy domestic space. All kinds of nasty, unexpected alien things can get in. It was this great metaphor for the story and, more than that, it was about the eruption in people's lives of dangerous, alien influences. When you explained the title to me you actually won me over. I tried to sell it to JN-T, but he wasn't buying it. Perhaps it's just as well. Can you imagine the fan reaction? It was bad enough when they heard *The Happiness Patrol*... Anyway, the title *Cat Flap* originated with you, so I thought the concept must have.

"I'd forgotten that. It probably came out of that brainstorming session about the kind of device we needed. *Survival* was also about things buried inside us. In a positive way and negative way – both the violence and the sexuality, and seeing the positive and negative aspects of what the Cheetah People represented. Some instinctive things ought to be buried and some shouldn't. The violence should be buried, but the freedom to express yourself sexually should be allowed out."

Do you remember what the germ of *Survival* was? The first thought that it came from?

"I suppose animal/human transformations is a theme that comes up a lot in folktale legends and I tend to go back to folktale legends quite a lot, so I think it came from that."

What were your impressions of the show when we were working on it, as opposed to the earlier eras?

"We were beleaguered, weren't we? It felt like we all knew it was something great and precious but we were fighting for survival – no pun intended. And, personally, I didn't always feel up to the task. Because I wanted to give you the ammunition to fight for this amazing thing and keep it alive. But when you feel that you're that threatened it's hard to pull out your best work. I think that's one of the things that we should be most proud of. It's very easy to write defensively in those circumstances – 'They'll axe it if they don't like it!' – but I don't think any of us did. We didn't write scripts for 'them' – the powers that be – we wrote them for the fans."

I didn't realise you were so aware of the plight of the show.

"It was hard to miss. We said, 'So long as we don't get a quarry in Dorset...' and then we *did* get a quarry in Dorset. Of course we did. But we knew we'd never get the magnificent African Savannah. And then with the Cheetah People, I remember [director] Alan Wareing said, 'Oh God, so long as they don't give us Puss in Boots.' But they did.

"There's that scene with the moon water. You're realising that there were these big moments about the Cheetah People's relationship with the natural world. That's the positive aspect of them, their relationship with nature. How do you achieve that in a quarry? Hence the pool of water. I thought. 'At least we'll be able to have a pool of water.' You warned me what to expect."

The Cheetah People were a disaster. They were so well conceived, and there were terrific actors playing them, particularly Lisa Bowerman, but they were utterly ruined by those costumes. I always call them giant teddy bears. But it was obvious that would happen. Which is why I wanted them to simply have contact lenses, fangs and talons. We could have done something interesting with their hair, but we should have kept them as human as possible. That could have been highly effective. We did that with Mags in Stephen's *Greatest Show*, when she transforms into a werewolf. And it was magnificent. We could have had something like that, and I argued and fought for it, but JN-T said no. It had to be more than that. He said we had to have a 'proper monster.' And it still guts me that the Cheetah People look so naff.

"Yeah. Me too. I didn't even get an action figure out of it! At least that would be the compensation for having your actors covered with big hairy masks. But we didn't even get a proper monster."

I often think they should do a DVD release of *Survival* where the Cheetah People are replaced with a much better CGI version. Is that sacrilege?

"But I bet the actors were doing something amazing under all that fur and you could never get ►

Anthony Ainley was "brilliant" as the Master, says Rona.

that with CGI. The other sad thing about *Survival* is not knowing that it would be the last one ever and, because I was out of the country – I was in Nicaragua – you having to write the last lines."

Oh yes, my lines, "The sky is burning, the seas sleep and the rivers dream... and somewhere else the tea is getting cold." I feel such ambivalence about that. I'm very proud of what I wrote, and it gives me a tremendous thrill that people quote it even today. But at the same time I feel terrible that I imposed my dialogue onto your script. Rona Munro doesn't need anyone else to write dialogue for her!

"But your stuff was fine. Absolutely. It needed it. It needed a sign-off. It could have been the last one ever. It always amuses me on the internet that I get the credit for those lines and I go online anonymously and say, 'Actually, you'll find it was the script editor.'

"But if any one of us had known it was the last one I'd have written *Survival* differently. It would have had to have meant something specific and special."

How do you feel you fit in with the long history of the show?

"I *wanted* to fit in with that. I wanted to give a viewer... what I was hoping to do was write an episode that me at nine, ten years old would have loved. Which was why Ace was such an important character for me. I was thinking about the kind of character I would have identified with, that I would have wanted to see on the screen."

How did things change for you after writing *Doctor Who*? What were the effects of it?

"When I'd be in the back of a taxi, and I'd say I'm a writer and they'd say, 'Have you done anything I've heard of?' I finally had something they'd heard of. Then I got the *Casualty* gig, because you had moved onto *Casualty*. And then you moved off *Casualty*, I lost the gig, and I virtually never wrote for TV again. We had a style of working that is just not the BBC anymore. We were on the tail end of that, script editors and writers getting together like mates. It was more like a machine after that."

How did your career change as a result of working on *Doctor Who*?

"It was a career changer in terms of experience and what I learned as a writer and as an artist. What I got out of it, working on something I knew from when I was three years old... internally, it gave me status. But it was a career dead-end. It didn't lead to anything really."

Did *Doctor Who* continue to have an effect on your life when it was off the air? Besides the taxi drivers?

"It did make me aware of TV as a legacy, these long-running series that affect so many people you never meet. That large and loyal audience is rather wonderful. Wouldn't it be nice to catch that again with something? One thing did affect me. Every time, for a long time, when they want to talk to a woman writing science-fiction, they come to me. So for *Woman's Hour* on science-fiction, it's me. I feel like a bit of a fraud because, number one, there are other women who write science-fiction; and number two, I haven't a written a lot of it."

In what ways did our period on the show differ from what was to come? Or were we quite similar?

"Well, I remember having a huge thrill when I saw the one-off with Paul McGann and the Master still has the yellow eyes and I was shouting 'That's because of me!'"

What are your impressions of *Doctor Who* now?

"I've got to be cautious here. Last time in an unguarded moment I offered an opinion to a journalist, and then an hour later I logged onto [showbiz website] Digital Spy and it said, '*Who* writer says...' and I thought '*What?*'"

"Not Puss in boots!" Rona was disappointed how the Cheetah People were realised in *Survival*.

© MARK WYMAN

"The Cheetah People were ruined by the costumes..."

ANDREW CARTMEL

Without opening up that whole can of worms again, let's just say that I know you share my reservations about the Doctor being romantically entangled with his companions. Terrance Dicks [1960s-80s *Doctor Who* writer and script editor] has this really striking comparison. He says that, to the Doctor, the companions are like pets are to us. Because of the disparity in lifespan he will only know them briefly, and then they're bound to die.

"Yes. And surely he'd be looking at them and seeing the skeleton under the skin. Which is really interesting and dramatic."

Any other thoughts about current *Doctor Who*?

"I can't say that I've seen a lot of it. I did watch the last season finale, and the John Hurt one, and it was great. I didn't understand all the fan references but what was wonderful was that it didn't need that to work. Peter Capaldi is fab as an actor, as well. So I'll check in with the series when his stories start.

"When we were doing *Doctor Who* we never had the budget or time or production values we needed. You told me to expect that when we first started working together. We knew we wouldn't have those advantages, so we were trying to make something quirky fly. Whereas they can now do these big dramatic things. Earlier, I mentioned my '*Doctor Who* cushion', and how scary the show was in those days. And I think again that's something that the guys who revived the series had in mind – the Cybermen were seriously scary, for example."

So what do you think of our influence, our legacy, assuming we have one?

"The fact that when it was revived it was revived not by the people who cancelled it but by the people who loved it – the fans, Russell T Davies – that speaks for itself."

So you're saying one of the reasons Russell loved it was because of us?

"Yes, why else would he have engaged with that thankless task? Whatever torch was lit by all those series, including ours... something made him want to do that."

Does the show's current success surprise you?

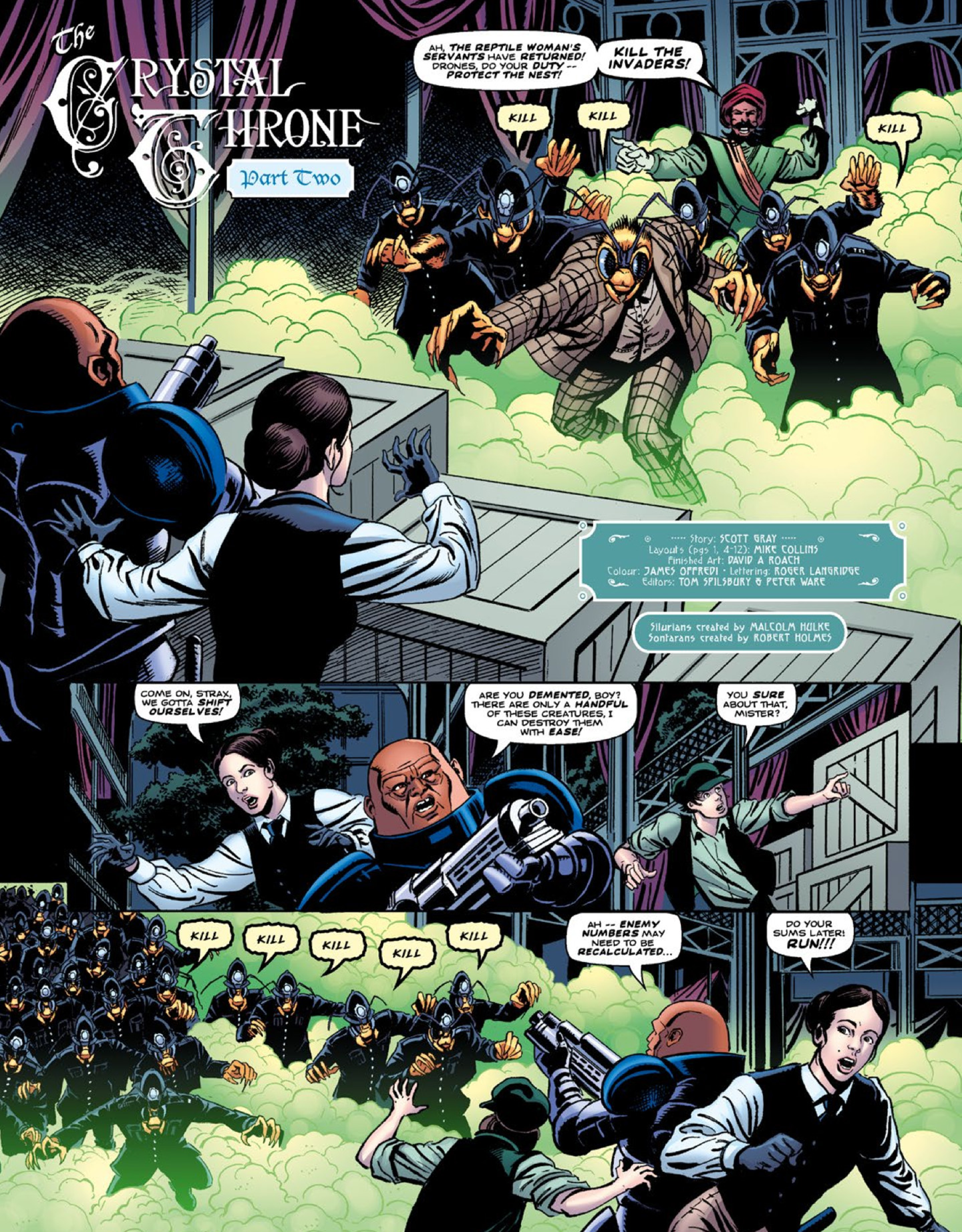
"No, because as I say, when it was revived it was revived by people who loved it. It was being run by people who genuinely loved what it was and then it had money chucked at it. And with those two things you can't lose. Unfortunately we only had one of those things."

Conducting these interviews was a moving experience for me. Much more than nostalgia, it was a renewal of treasured friendships and a reminder of valuable and extraordinary creative collaborations conducted under great pressure. I hope these discussions give insights into how our era of *Doctor Who* flowed naturally from all the stories that had preceded ours, and also how we in turn influenced the stories that followed, in the eras of Russell T Davies and Steven Moffat. I believe our influences were beneficial, and profound.

But beyond the specific world of *Doctor Who*, I think they paint a more general portrait of what it was like to work in the context of television drama in what has now begun to look like a golden age. We were a band of kindred spirits, talents who were sympathetic to each other and responsive to each other's work, all labouring under a benign producer who knew when to give creative artists their head and leave them alone. Sure, John Nathan-Turner interfered, but he did so remarkably seldomly. He understood that freedom was crucial to creating the best work.

Things have changed in the television landscape since then, and even at the time it was a rarity. It's striking that both Ian Briggs and Rona Munro made the same point. Ian talked about how "far down the food chain a writer is," and Rona described how we were "getting together like mates. It was more like a machine after that." The pleasurable experience of working on *Doctor Who* hadn't prepared them for the sausage factory that is TV drama, where writers aren't treated with the respect they deserve. And both of them got out of that place as fast as they could – much to the loss of said sausage factory.

But television continues to change. With new technology the old models of production are being rendered obsolete. And with these radical changes come radical opportunities. I am hoping that once again there will be a golden age. And marvellous writers like those interviewed here will be able to write together in an atmosphere of encouragement and freedom, to do their best work. DWM



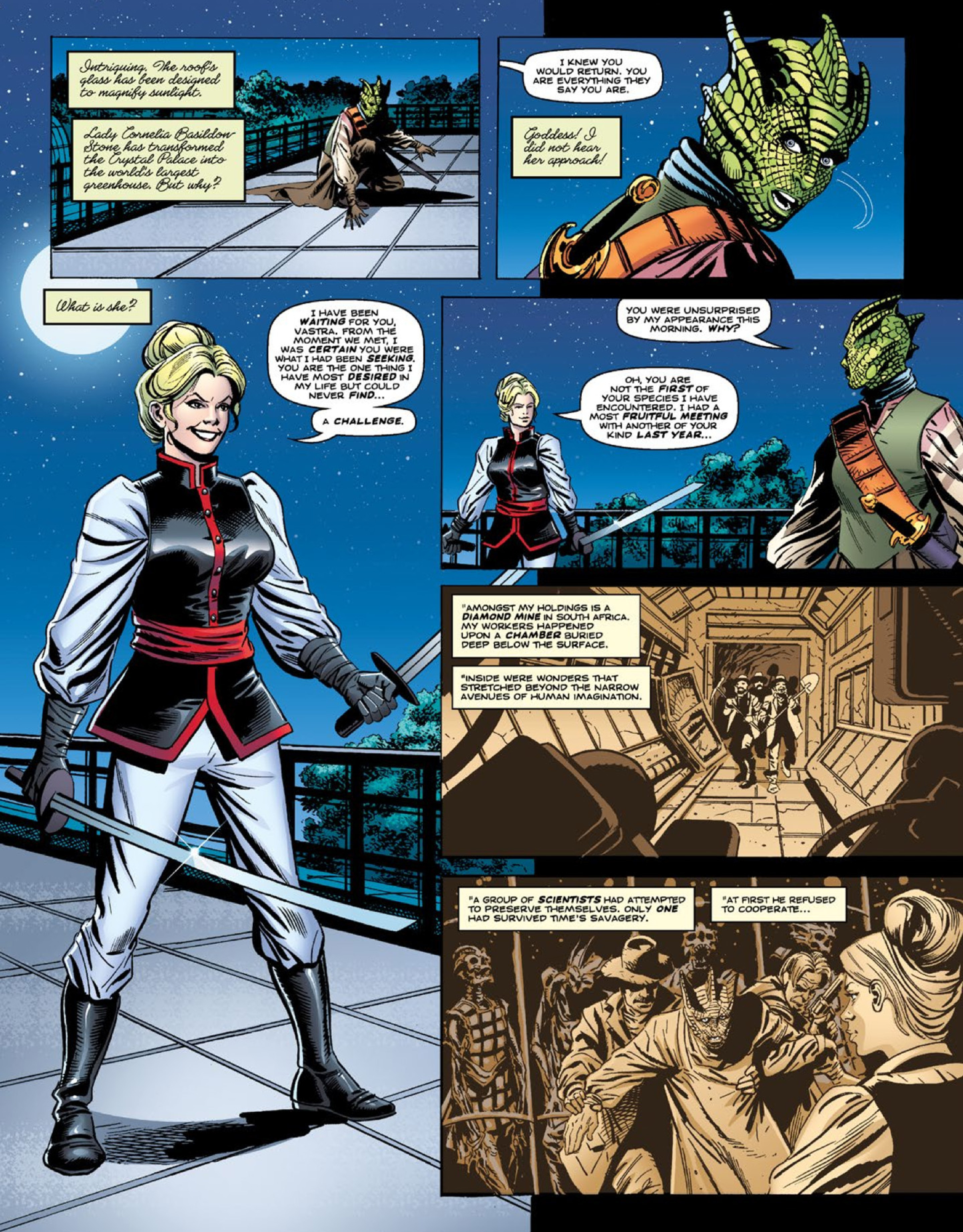
The Crystal Throne

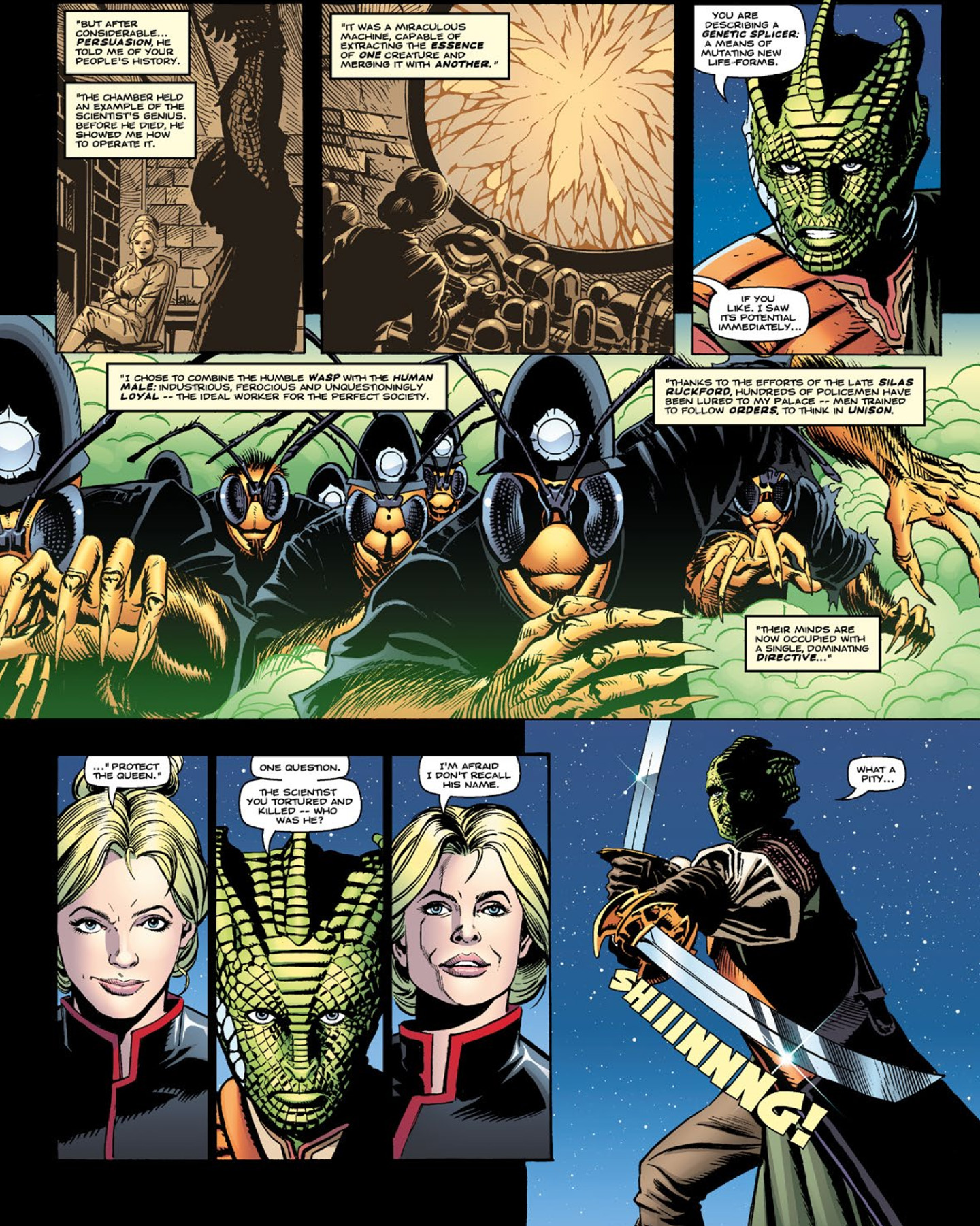
Part Two

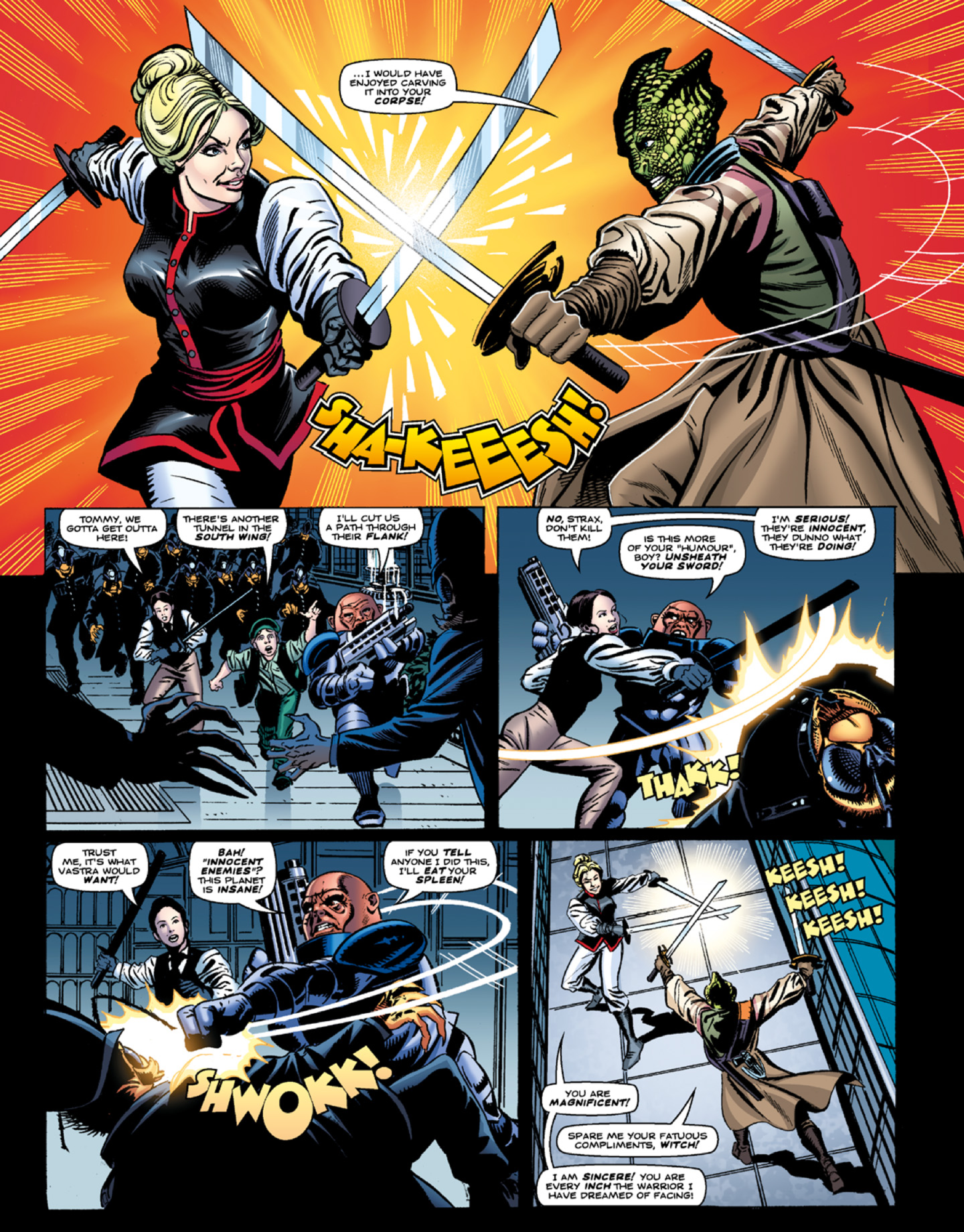
Story: SCOTT GRAY
Layouts (pgs 1, 4-12): MIKE COLLINS
Finished Art: DAVID A ROACH
Colour: JAMES OFFREDI · Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

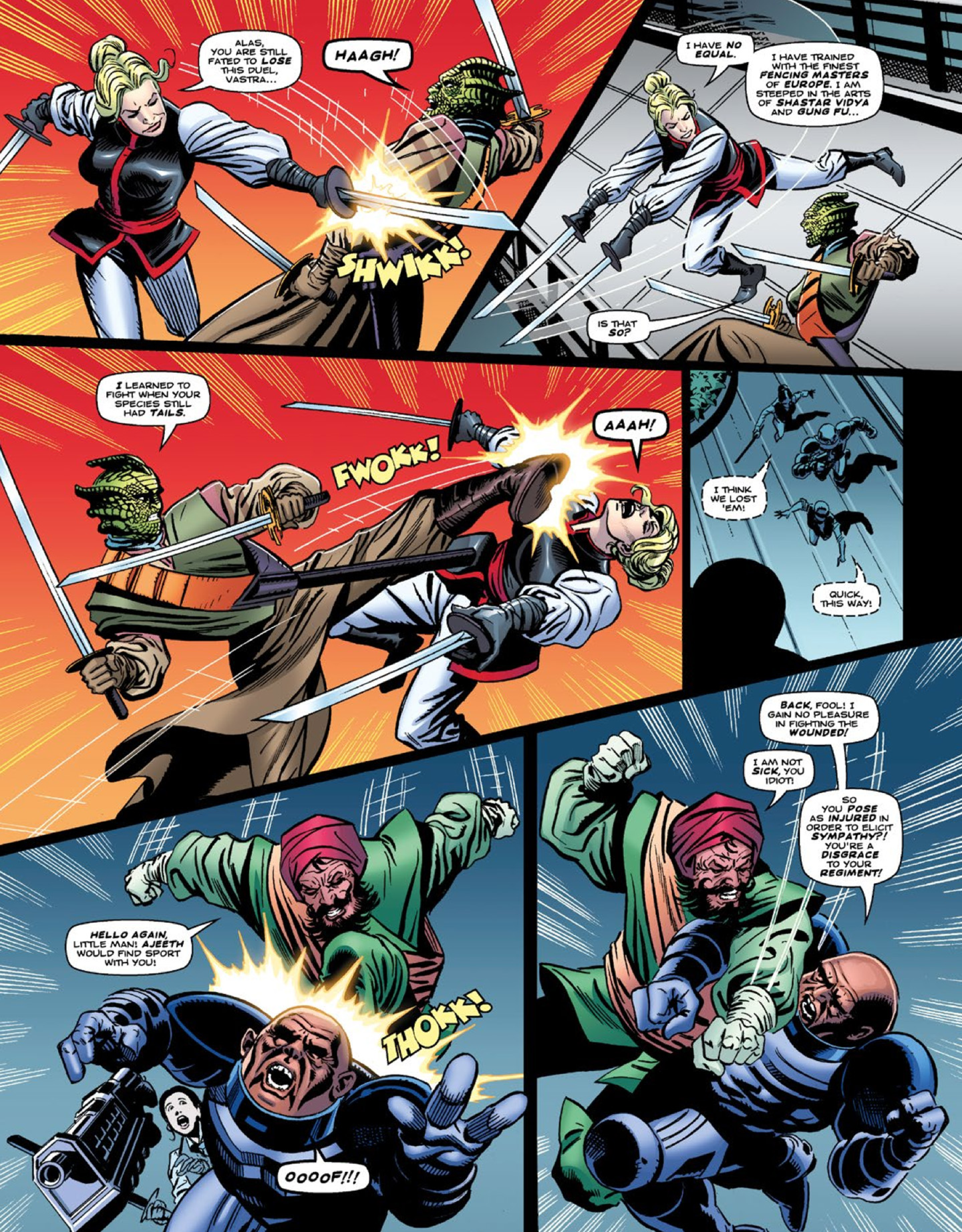
Silurians created by MALCOLM HULKE
Sontarans created by ROBERT HOLMES

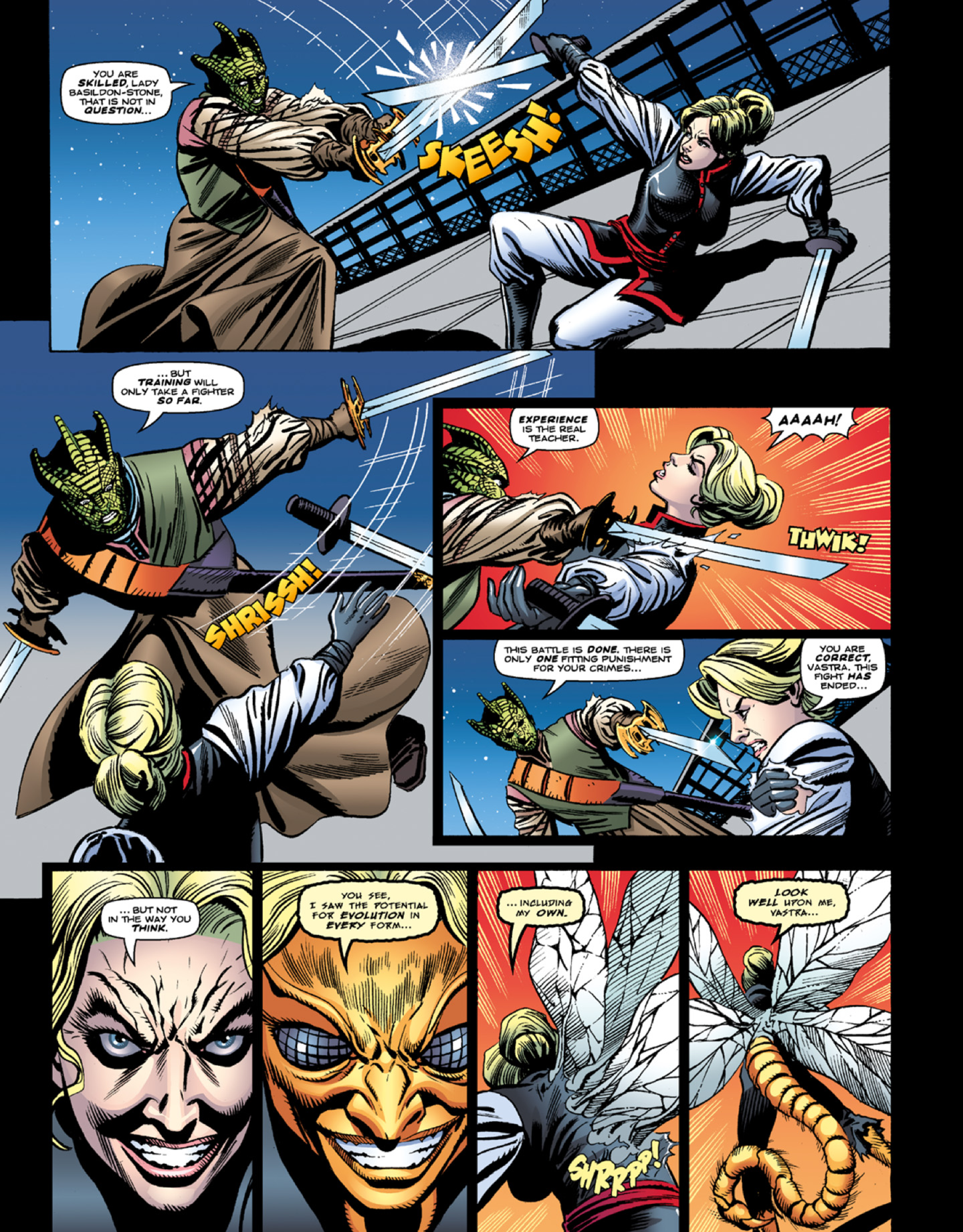
AH, THE REPTILE WOMAN'S SERVANTS HAVE RETURNED! DRONES, DO YOUR DUTY -- PROTECT THE NEST!
KILL THE INVADERS!
KILL
KILL
KILL
COME ON, STRAX, WE GOTTA SHIFT OURSELVES!
ARE YOU DEMENTED, BOY? THERE ARE ONLY A HANDFUL OF THESE CREATURES, I CAN DESTROY THEM WITH EASE!
YOU SURE ABOUT THAT, MISTER?
KILL
KILL
KILL
KILL
KILL
AH -- ENEMY NUMBERS MAY NEED TO BE RECALCULATED...
DO YOUR SUMS LATER! RUN!!!

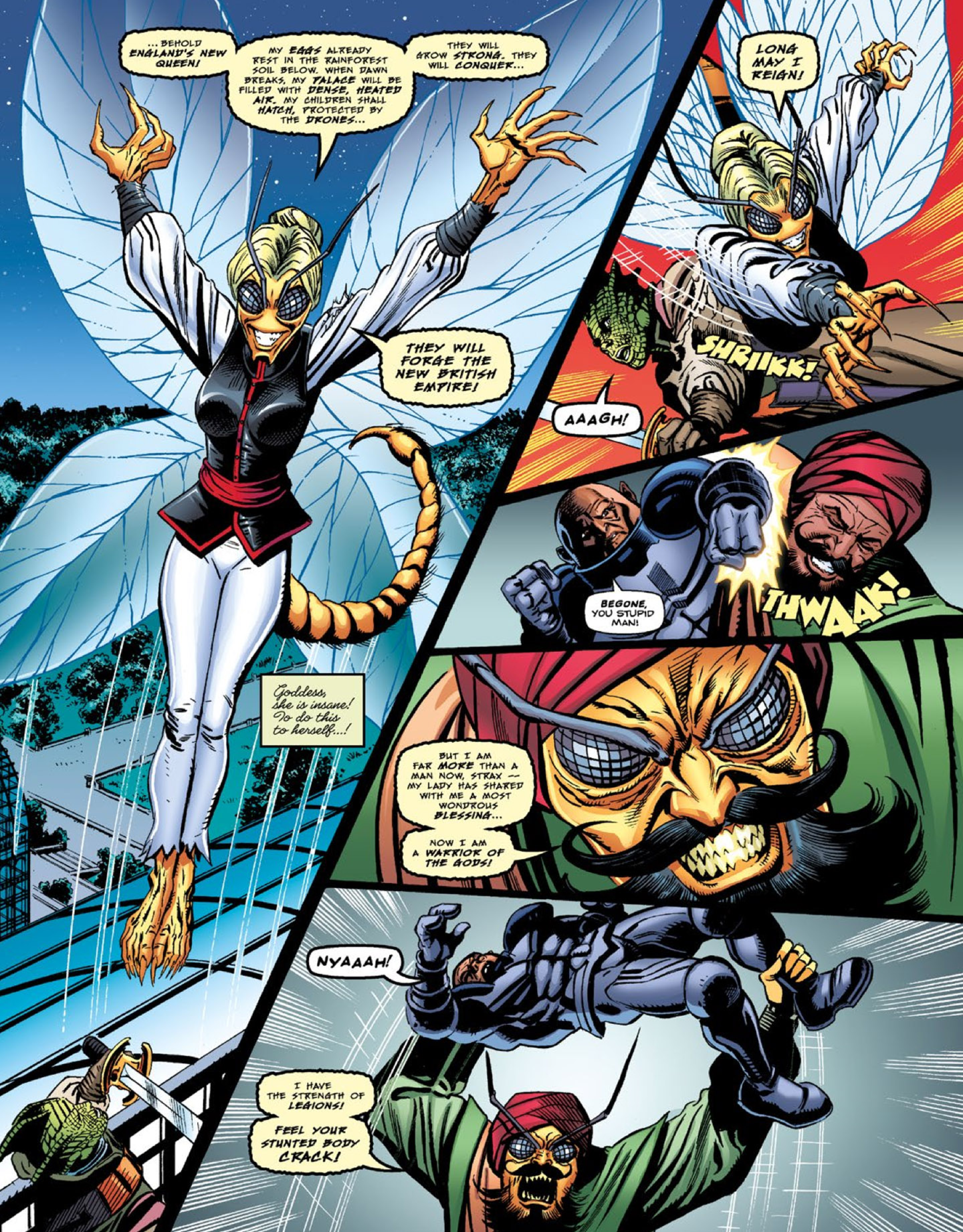

Intriguing. The roof's glass has been designed to magnify sunlight.
Lady Cornelia Basildon-Stone has transformed the Crystal Palace into the world's largest greenhouse. But why?
I KNEW YOU WOULD RETURN. YOU ARE EVERYTHING THEY SAY YOU ARE.
Goddess! I did not hear her approach!
What is she?
I HAVE BEEN WAITING FOR YOU, VASTRA. FROM THE MOMENT WE MET, I WAS CERTAIN YOU WERE WHAT I HAD BEEN SEEKING. YOU ARE THE ONE THING I HAVE MOST DESIRED IN MY LIFE BUT COULD NEVER FIND...
A CHALLENGE.
YOU WERE UNSURPRISED BY MY APPEARANCE THIS MORNING. WHY?
OH, YOU ARE NOT THE FIRST OF YOUR SPECIES I HAVE ENCOUNTERED. I HAD A MOST FRUITFUL MEETING WITH ANOTHER OF YOUR KIND LAST YEAR...
"AMONGST MY HOLDINGS IS A DIAMOND MINE IN SOUTH AFRICA. MY WORKERS HAPPENED UPON A CHAMBER BURIED DEEP BELOW THE SURFACE.
"INSIDE WERE WONDERS THAT STRETCHED BEYOND THE NARROW AVENUES OF HUMAN IMAGINATION.
"A GROUP OF SCIENTISTS HAD ATTEMPTED TO PRESERVE THEMSELVES. ONLY ONE HAD SURVIVED TIME'S SAVAGERY.
"AT FIRST HE REFUSED TO COOPERATE...

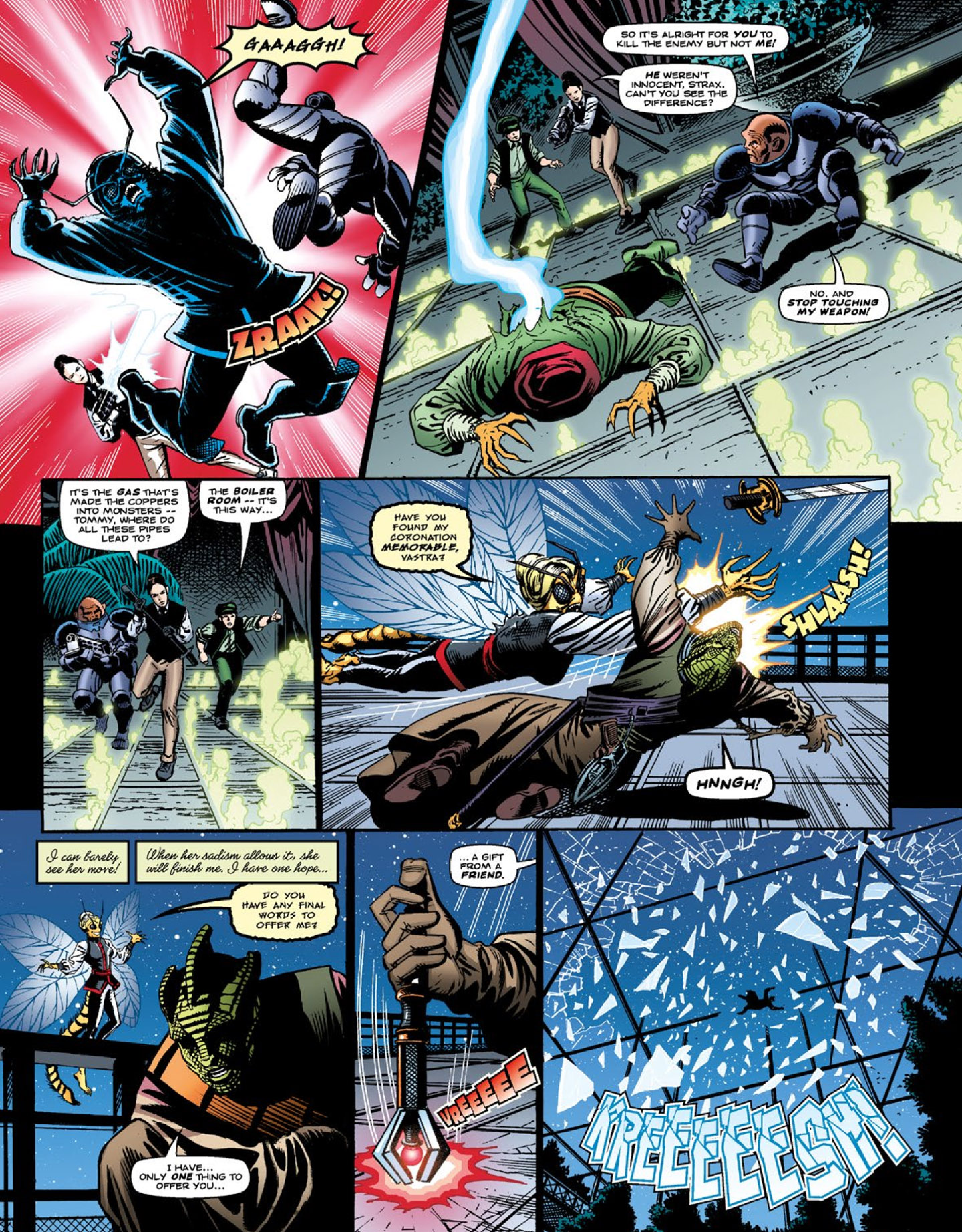

"BUT AFTER CONSIDERABLE... PERSUASION, HE TOLD ME OF YOUR PEOPLE'S HISTORY.
"THE CHAMBER HELD AN EXAMPLE OF THE SCIENTIST'S GENIUS. BEFORE HE DIED, HE SHOWED ME HOW TO OPERATE IT.
"IT WAS A MIRACULOUS MACHINE, CAPABLE OF EXTRACTING THE ESSENCE OF ONE CREATURE AND MERGING IT WITH ANOTHER."
YOU ARE DESCRIBING A GENETIC SPLICER: A MEANS OF MUTATING NEW LIFE-FORMS.
IF YOU LIKE. I SAW ITS POTENTIAL IMMEDIATELY...
"I CHOSE TO COMBINE THE HUMBLE WASP WITH THE HUMAN MALE: INDUSTRIOUS, FEROCIOUS AND UNQUESTIONINGLY LOYAL -- THE IDEAL WORKER FOR THE PERFECT SOCIETY.
"THANKS TO THE EFFORTS OF THE LATE SILAS RUCKFORD, HUNDREDS OF POLICEMEN HAVE BEEN LURED TO MY PALACE -- MEN TRAINED TO FOLLOW ORDERS, TO THINK IN UNISON.
"THEIR MINDS ARE NOW OCCUPIED WITH A SINGLE, DOMINATING DIRECTIVE..."
..."PROTECT THE QUEEN."
ONE QUESTION.
THE SCIENTIST YOU TORTURED AND KILLED -- WHO WAS HE?
I'M AFRAID I DON'T RECALL HIS NAME.
WHAT A PITY...
SHIIINNNG!

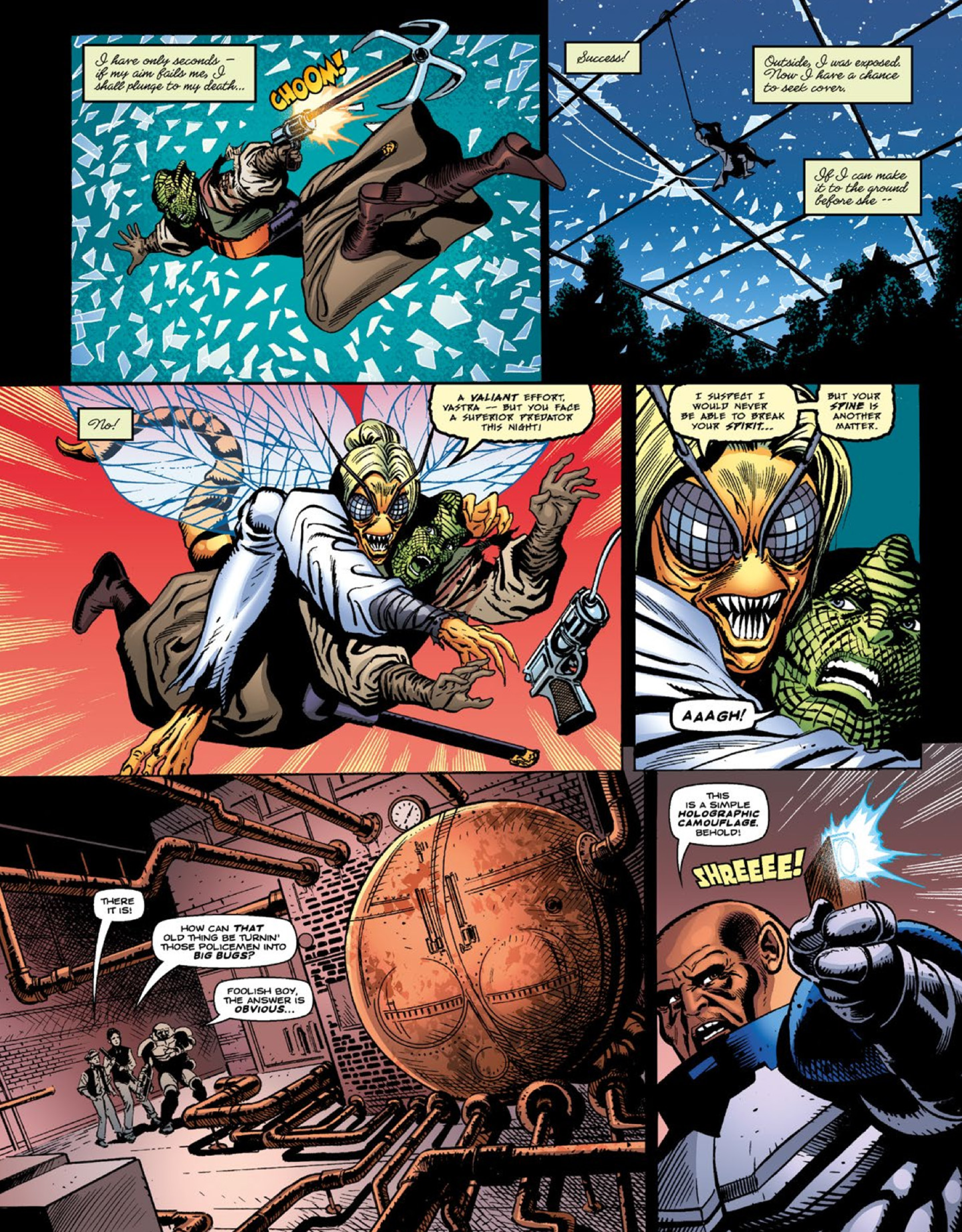

...I WOULD HAVE ENJOYED CARVING IT INTO YOUR CORPSE!
SHA-KEEEESH!
TOMMY, WE GOTTA GET OUTTA HERE!
THERE'S ANOTHER TUNNEL IN THE SOUTH WING!
I'LL CUT US A PATH THROUGH THEIR FLANK!
NO, STRAX, DON'T KILL THEM!
IS THIS MORE OF YOUR "HUMOUR", BOY? UNSHEATH YOUR SWORD!
I'M SERIOUS! THEY'RE INNOCENT, THEY DUNNO WHAT THEY'RE DOING!
THAKK!
TRUST ME, IT'S WHAT VASTRA WOULD WANT!
BAH! "INNOCENT ENEMIES"? THIS PLANET IS INSANE!
IF YOU TELL ANYONE I DID THIS, I'LL EAT YOUR SPLEEN!
SHWOKK!
KEESH! KEESH! KEESH!
YOU ARE MAGNIFICENT!
SPARE ME YOUR FATUOUS COMPLIMENTS, WITCH!
I AM SINCERE! YOU ARE EVERY INCH THE WARRIOR I HAVE DREAMED OF FACING!

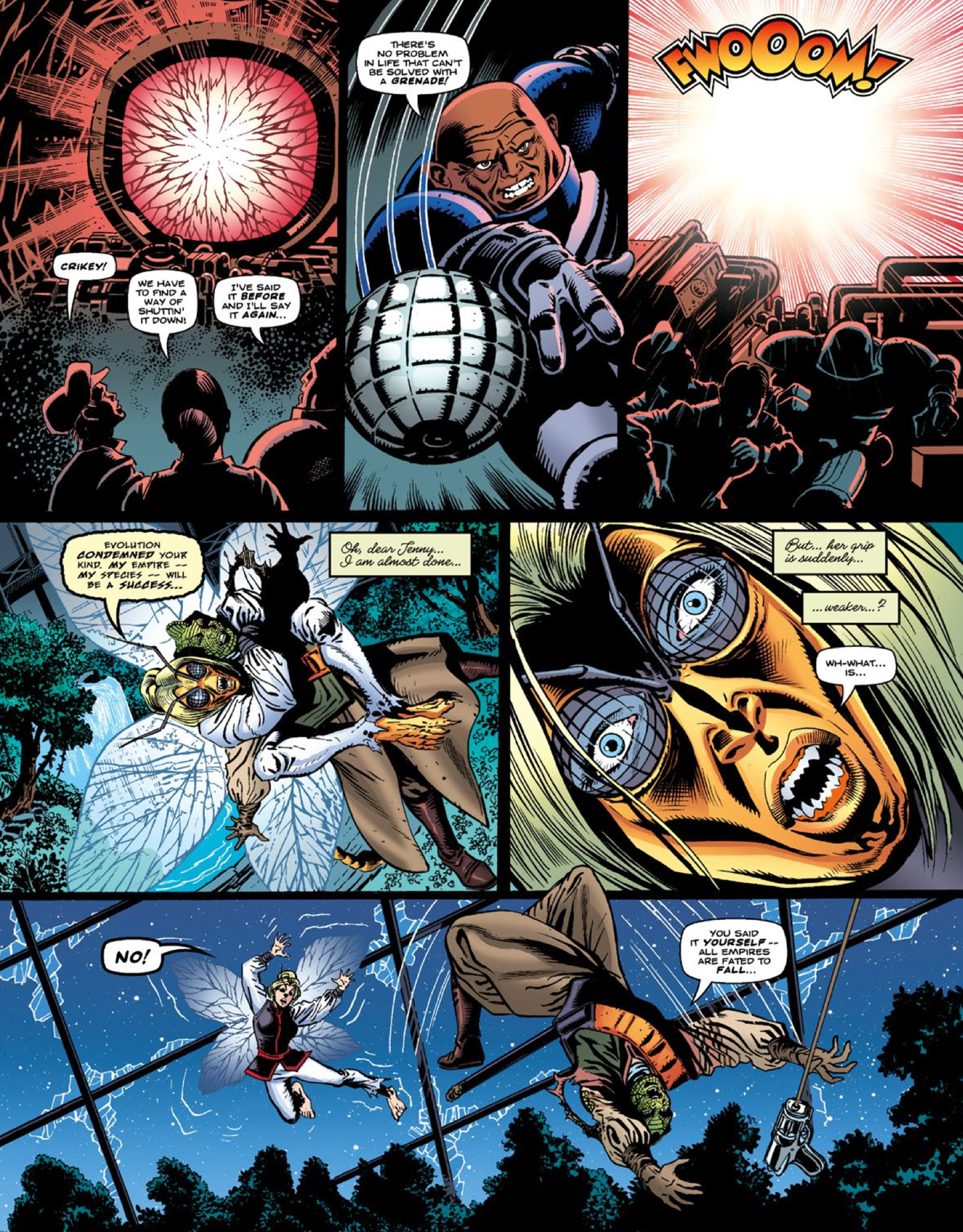

ALAS, YOU ARE STILL FATED TO *LOSE* THIS DUEL, VASTRA...
HAAGH!
SHWIKK!
I HAVE *NO EQUAL.*
I HAVE TRAINED WITH THE FINEST *FENCING MASTERS* OF *EUROPE*. I AM STEEPED IN THE ARTS OF *SHASTAR VIDYA* AND *GUNG FU*...
IS THAT *SO?*
I LEARNED TO FIGHT WHEN YOUR SPECIES STILL HAD *TAILS.*
FWOKK!
AAAH!
I THINK WE LOST 'EM!
QUICK, THIS WAY!
HELLO AGAIN, LITTLE MAN! *AJEETH* WOULD FIND SPORT WITH YOU!
THOKK!
OOOOF!!!
BACK, FOOL! I GAIN NO PLEASURE IN FIGHTING THE *WOUNDED!*
I AM NOT *SICK,* YOU IDIOT!
SO YOU *POSE* AS *INJURED* IN ORDER TO ELICIT *SYMPATHY?!* YOU'RE A *DISGRACE* TO YOUR *REGIMENT!*

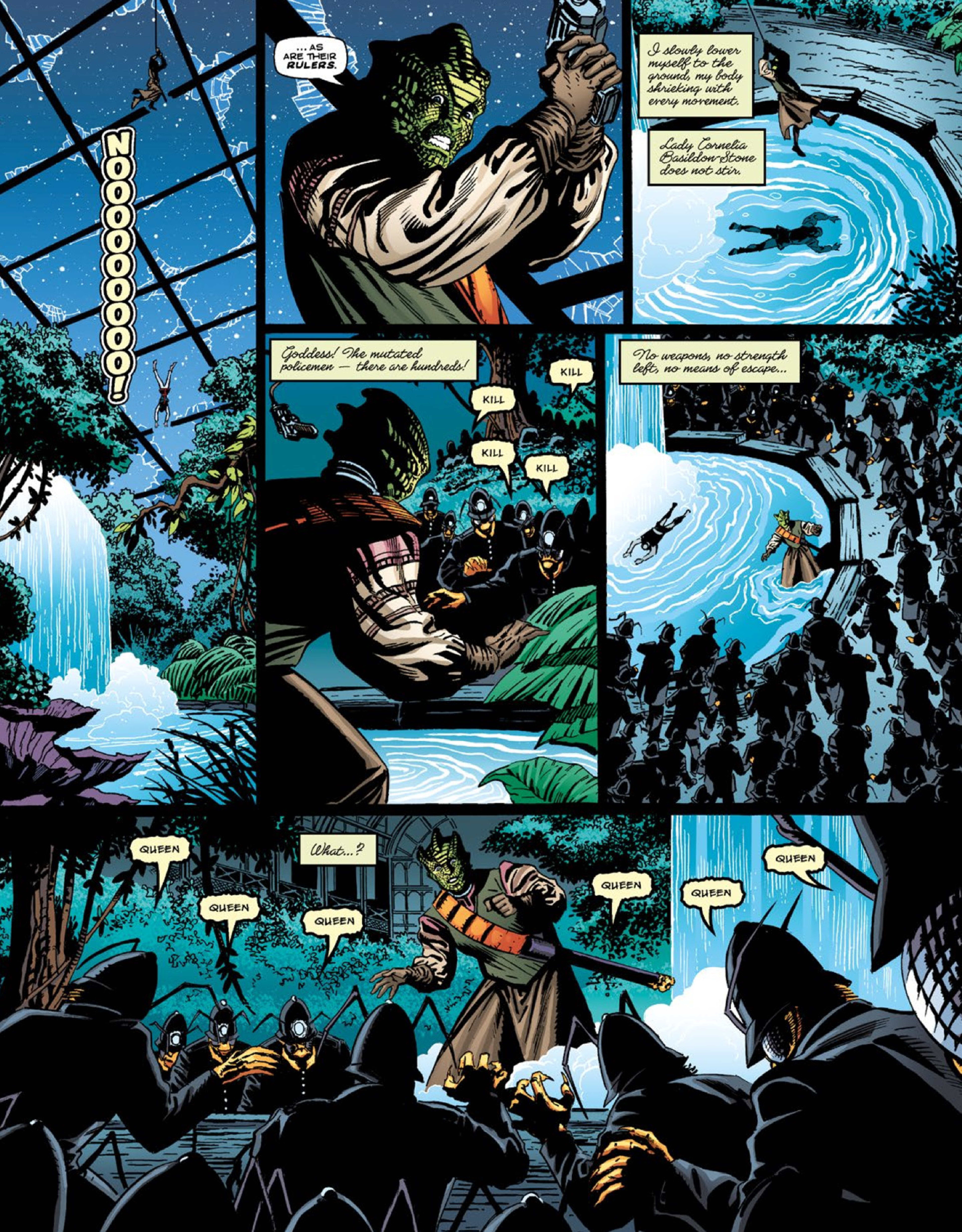

YOU ARE **SKILLED,** LADY BASILDON-STONE, THAT IS NOT IN ***QUESTION...***
SKEESH!
... BUT ***TRAINING*** WILL ONLY TAKE A FIGHTER ***SO FAR.***
SHRISSH!
EXPERIENCE IS THE REAL TEACHER.
AAAAH!
THWIK!
THIS BATTLE IS ***DONE.*** THERE IS ONLY ***ONE*** FITTING PUNISHMENT FOR YOUR CRIMES...
YOU ARE ***CORRECT,*** VASTRA. THIS FIGHT ***HAS*** ENDED...
... BUT NOT IN THE WAY YOU ***THINK.***
YOU SEE, I SAW THE POTENTIAL FOR ***EVOLUTION*** IN ***EVERY*** FORM...
... INCLUDING MY ***OWN.***
SHRRPP!
LOOK WELL UPON ME, VASTRA...

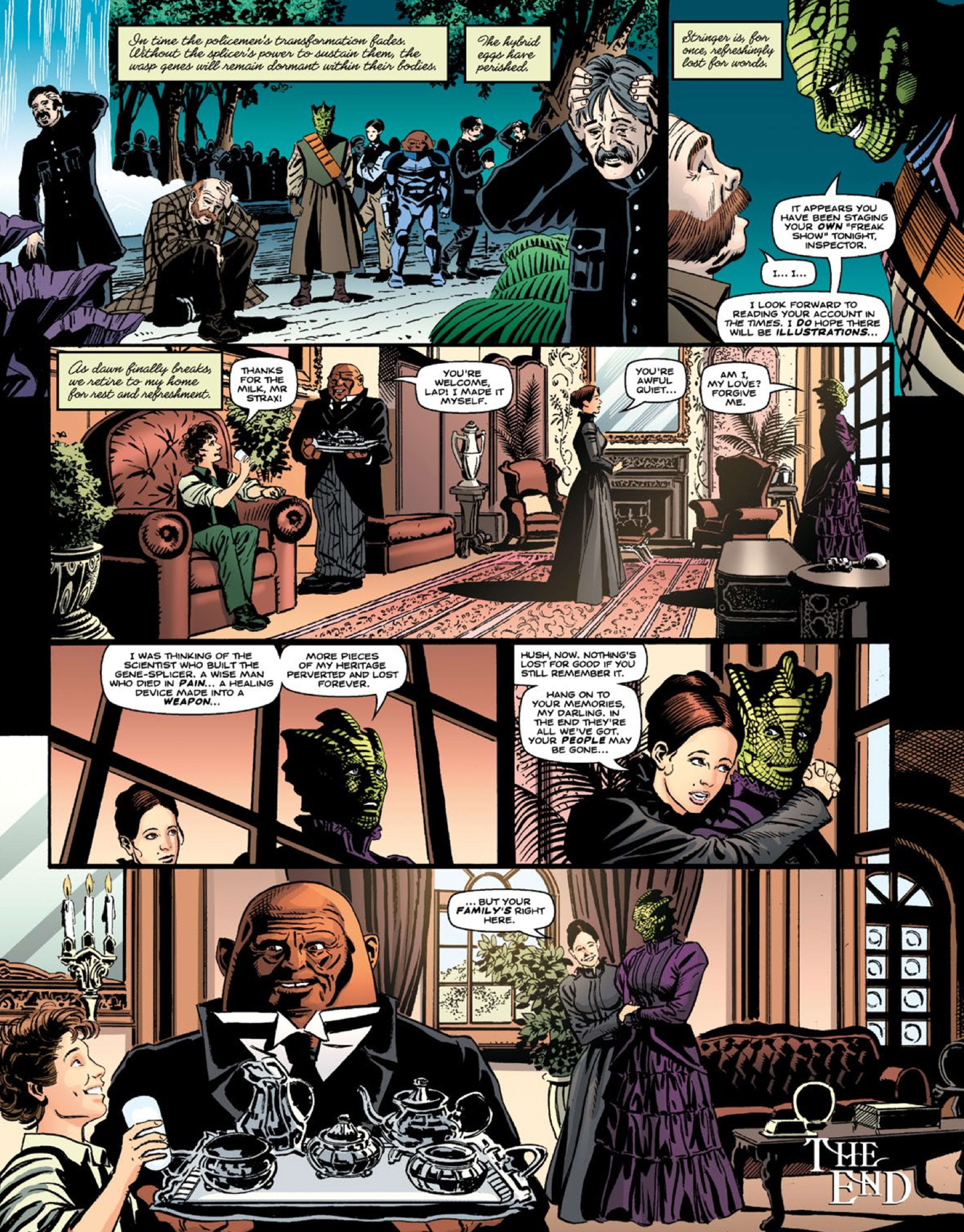

...BEHOLD ENGLAND'S NEW QUEEN!
MY EGGS ALREADY REST IN THE RAINFOREST SOIL BELOW. WHEN DAWN BREAKS, MY PALACE WILL BE FILLED WITH DENSE, HEATED AIR. MY CHILDREN SHALL HATCH, PROTECTED BY THE DRONES...
THEY WILL GROW STRONG. THEY WILL CONQUER...
THEY WILL FORGE THE NEW BRITISH EMPIRE!
Goddess, she is insane! To do this to herself...!
LONG MAY I REIGN!
SHRIIKK!
AAAGH!
BEGONE, YOU STUPID MAN!
THWAAK!
BUT I AM FAR MORE THAN A MAN NOW, STRAX -- MY LADY HAS SHARED WITH ME A MOST WONDROUS BLESSING...
NOW I AM A WARRIOR OF THE GODS!
NYAAAH!
I HAVE THE STRENGTH OF LEGIONS!
FEEL YOUR STUNTED BODY CRACK!


GAAAGGH!
ZRAAK!
SO IT'S ALRIGHT FOR YOU TO KILL THE ENEMY BUT NOT ME!
HE WEREN'T INNOCENT, STRAX. CAN'T YOU SEE THE DIFFERENCE?
NO. AND STOP TOUCHING MY WEAPON!
IT'S THE GAS THAT'S MADE THE COPPERS INTO MONSTERS -- TOMMY, WHERE DO ALL THESE PIPES LEAD TO?
THE BOILER ROOM -- IT'S THIS WAY...
HAVE YOU FOUND MY CORONATION MEMORABLE, VASTRA?
SHLAASH!
HNNGH!
I can barely see her move!
When her sadism allows it, she will finish me. I have one hope...
DO YOU HAVE ANY FINAL WORDS TO OFFER ME?
I HAVE... ONLY ONE THING TO OFFER YOU...
...A GIFT FROM A FRIEND.
VREEEEE
KREEEEESH!


I have only seconds – if my aim fails me, I shall plunge to my death...
CHOOM!
Success!
Outside, I was exposed. Now I have a chance to seek cover.
If I can make it to the ground before she --
No!
A VALIANT EFFORT, VASTRA — BUT YOU FACE A SUPERIOR PREDATOR THIS NIGHT!
I SUSPECT I WOULD NEVER BE ABLE TO BREAK YOUR SPIRIT...
BUT YOUR SPINE IS ANOTHER MATTER.
AAAGH!
THERE IT IS!
HOW CAN THAT OLD THING BE TURNIN' THOSE POLICEMEN INTO BIG BUGS?
FOOLISH BOY, THE ANSWER IS OBVIOUS...
THIS IS A SIMPLE HOLOGRAPHIC CAMOUFLAGE. BEHOLD!
SHREEEE!


CRIKEY!
WE HAVE TO FIND A WAY OF SHUTTIN' IT DOWN!
I'VE SAID IT BEFORE AND I'LL SAY IT AGAIN...
THERE'S NO PROBLEM IN LIFE THAT CAN'T BE SOLVED WITH A GRENADE!
FWOOOOM!
EVOLUTION CONDEMNED YOUR KIND. MY EMPIRE -- MY SPECIES -- WILL BE A SUCCESS...
Oh, dear Jenny... I am almost done...
But... her grip is suddenly...
...weaker...?
WH-WHAT... IS...
NO!
YOU SAID IT YOURSELF -- ALL EMPIRES ARE FATED TO FALL...


NOOOOOOOOO!
... AS ARE THEIR RULERS.
I slowly lower myself to the ground, my body shrieking with every movement.
Lady Cornelia Basildon-Stone does not stir.
Goddess! The mutated policemen — there are hundreds!
KILL
KILL
KILL
KILL
No weapons, no strength left, no means of escape...
QUEEN
QUEEN
QUEEN
What...?
QUEEN
QUEEN
QUEEN


In time the policemen's transformation fades. Without the splicer's power to sustain them, the wasp genes will remain dormant within their bodies.
The hybrid eggs have perished.
Stringer is, for once, refreshingly lost for words.
IT APPEARS YOU HAVE BEEN STAGING YOUR *OWN* "FREAK SHOW" TONIGHT, INSPECTOR.
I... I...
I LOOK FORWARD TO READING YOUR ACCOUNT IN THE TIMES. I *DO* HOPE THERE WILL BE *ILLUSTRATIONS*...
As dawn finally breaks, we retire to my home for rest and refreshment.
THANKS FOR THE MILK, MR STRAX!
YOU'RE WELCOME, LAD! I MADE IT MYSELF.
YOU'RE AWFUL QUIET...
AM I, MY LOVE? FORGIVE ME.
I WAS THINKING OF THE SCIENTIST WHO BUILT THE GENE-SPLICER. A WISE MAN WHO DIED IN *PAIN*... A HEALING DEVICE MADE INTO A *WEAPON*...
MORE PIECES OF MY HERITAGE PERVERTED AND LOST FOREVER.
HUSH, NOW. NOTHING'S LOST FOR GOOD IF YOU STILL REMEMBER IT.
HANG ON TO YOUR MEMORIES, MY DARLING. IN THE END THEY'RE ALL WE'VE GOT. YOUR *PEOPLE* MAY BE GONE...
... BUT YOUR *FAMILY'S* RIGHT HERE.
THE END

MARK AYRES
Brasil

KNOW THE SCORE

Doctor Who and football have a lot more in common than you might think – it's World Cup fever!

BY **JACQUELINE RAYNER**

GOAL!
POLICE BOX

ILLUSTRATION: **BEN MORRIS**

'My favourite thing about the last World Cup was laughing whenever anyone mentioned Mexico's captain Márquez – as it sounds like "Mark Ayres".'

The World Cup starts today! My today that is, not yours. Is it over yet where you are? Did England – sorry, Engerland – win? [*No, they got eliminated after playing just two matches – 20 June Ed*] Husband has drawn Switzerland – sorry, Switzererland – in the office sweepstakes, did he perhaps win enough to keep us in Big Finish audios for a month or two? [*No, they got knocked out by Argentina – 1 July Ed*] How I envy you future people your knowledge. And while I'm not one to wish my life away, I do also envy you just a smidgeon for being that bit closer to seeing Peter Capaldi on your TV sets. It's ages away for me.

Luckily for them, husband and Fan Twin have contracted serious World Cup fever which will occupy them happily between my now and your now (that sounds very TOMTIT, doesn't it? Hold on a minute while I construct a device out of a wine bottle, a cork and some forks to sort it all out. Well, actually I'll have to use a Ribena bottle. And some plasticine. I do have the forks, though). Non-Fan Twin isn't as football-crazy as his father and brother, but is still interested, especially when it turns out that watching a match means he gets to stay up past his bedtime.

It's a provable myth that *Doctor Who* fans don't like football. In an incredibly scientific study, I asked my fan friends on Facebook their feelings on the game. I learned a number of things – one of which is don't ask your friends what they think about football if you want a quiet Sunday, HUGE can of worms opened there (albeit fascinating worms) – but for that small sample, pretty much a quarter love the game, a quarter loathe it, a quarter quite enjoy it and a quarter are supremely indifferent. Not too dissimilar to the world at large, I suspect.

It's also a myth that women don't like football. Unfortunately, however, I embody the fabricated cliché of both a *Doctor Who* fan who has no interest in football, and a woman who has no interest in football. That I was destined to be the odd one out in our family was shown back in the summer of 2006, when on our way home from hospital after the scan that had revealed we were expecting two boys, husband stopped off to buy a World Cup ball so they could one day have a kickabout in the garden. Yes, we laid in a supply of *Doctor Who* goods pre-birth as well, but the football die had been cast.

Current conversation is full of history and statistics and predicted results while Fan Twin fills up his World Cup sticker album (sudden thought: are *Doctor Who* fans the only people who don't associate the company Panini solely with sticker albums?) and *Three Lions* is played on what seems like an endless loop. I have been 'persuaded' to join in their Fantasy Football League, and will be interested to see if husband and Fan Twin's tactic of minutely examining player statistics while selecting their teams has any chance of winning out over my tactic of picking players whose names I liked. I do try to pay attention so I know what they're talking about, but it just doesn't sink in. (Is this what it's like for *Doctor Who* fans who are married to non-*Doctor Who* fans, I wonder? Is this what it was like for my parents, as I passed on fascinating facts gleaned from **DWM** or my hundredth library loan of *The Making of Doctor Who*? Oh dear.) My favourite thing about the last World Cup – in fact, the only thing I can remember about the last World Cup – was laughing whenever the commentators mentioned Mexico's captain Márquez, because it sounds a lot like 'Mark Ayres', which I found amusing.

So for about three-quarters of fans, there is no great telly event to distract us from the waiting-for-Capaldi thing. Being the sort of person who likes facts and figures (actually, *all* of us like facts and figures, don't we? It's a fan thing), I can tell you that we had to wait 190 days from the Ninth Doctor regenerating before we got the first full Tenth Doctor story (but at least we had that *Children in Need* bit to tide us over – which I watched about 700 times, not just because I am a mad fan, but because I was writing a book featuring the Tenth Doctor at the time and it was the only on-screen reference material I had). There were a mere 92 days between "I don't want to go" and "Could I have an apple?" But no Capaldi until Saturday 23 August 2014 means that the wait will consist of 241 days. Compare this to the lucky folk of 1984 who only had to wait six days between a regeneration and the new Doctor's first adventure (although considering the story they were being given was *The Twin Dilemma*, 'lucky' might not be the most apposite epithet). Actually, discounting times when the series just wasn't being made, the longest wait to see a new Doctor in action was the 289 days between the Fourth Doctor falling off a radio telescope and the Fifth Doctor stumbling towards the TARDIS, a transition husband and I are even now preparing ourselves for as our *Who* watch reaches Season 18. Sixth to Seventh Doctor had a wait almost as long, with 275 days (and no-one even knowing who the next Doctor would be). So we're in the middle of the third longest wait.

But in the end, all those waits were worth it. So I'll grit my teeth and wait this one out too. Because it's definitely gonna be worth it. Oh yes. Now, where did I put my vuvuzela? **DWM**

DEREK MARTINUS 1931-2014

A LASTING LEGACY

Derek Martinus, who died in March, was one of the most accomplished and versatile directors to have worked on *Doctor Who*. His classic stories include *The Evil of the Daleks* and *Spearhead from Space*, but these were just a small part of what he was proud to call "a good, rich life."

FEATURE BY **MARCUS HEARN**

Director Derek Martinus made frustratingly few contributions to the extensive analysis of his *Doctor Who* work. His first and only interview for this magazine took place almost 30 years ago, he attended just a handful of conventions and he never made any direct contributions to the DVDs of his stories. His canon could speak for itself if more of it was retained by the BBC – key episodes of *Galaxy 4* (1965), *The Tenth Planet* (1966), *The Evil of the Daleks* (1967) and *The Ice Warriors* (1967) are missing, along with his single-episode story *Mission to the Unknown* (1965). Only his final serial, *Spearhead from Space* (1970), is entirely extant.

Yet many of these stories are cited as classics, evidence not only that Martinus was given some of the show's best scripts in the 1960s but that he had a talent to enliven sometimes mediocre material. He could make the lumbering early incarnations of the Cybermen and Ice Warriors appear menacing, while often imbuing his stories with a palpable suspense. He was clearly valued by successive production teams and, with *The Tenth Planet* and *Spearhead from Space,* held the fate of the series in his hands not once but twice.

One of five children, he was born Derek Buitenhuis in Seven Kings, north-east London, on 4 April 1931. He attended Brentwood, a public school in Essex, after which he was expected to follow his father into the family's wholesale butchery business. The firm was successful enough to keep the Buitenhuises in a comfortable detached house in Gidea Park, but it held no allure for the teenage Derek. He left school at 16, intending to pursue acting as a hobby and writing as a career. Following national service in the RAF he joined an amateur theatre group called the Taverners. Subsidised by a brewery, this improbable troupe included Timothy West, and performed highlights from Shakespeare in pubs.

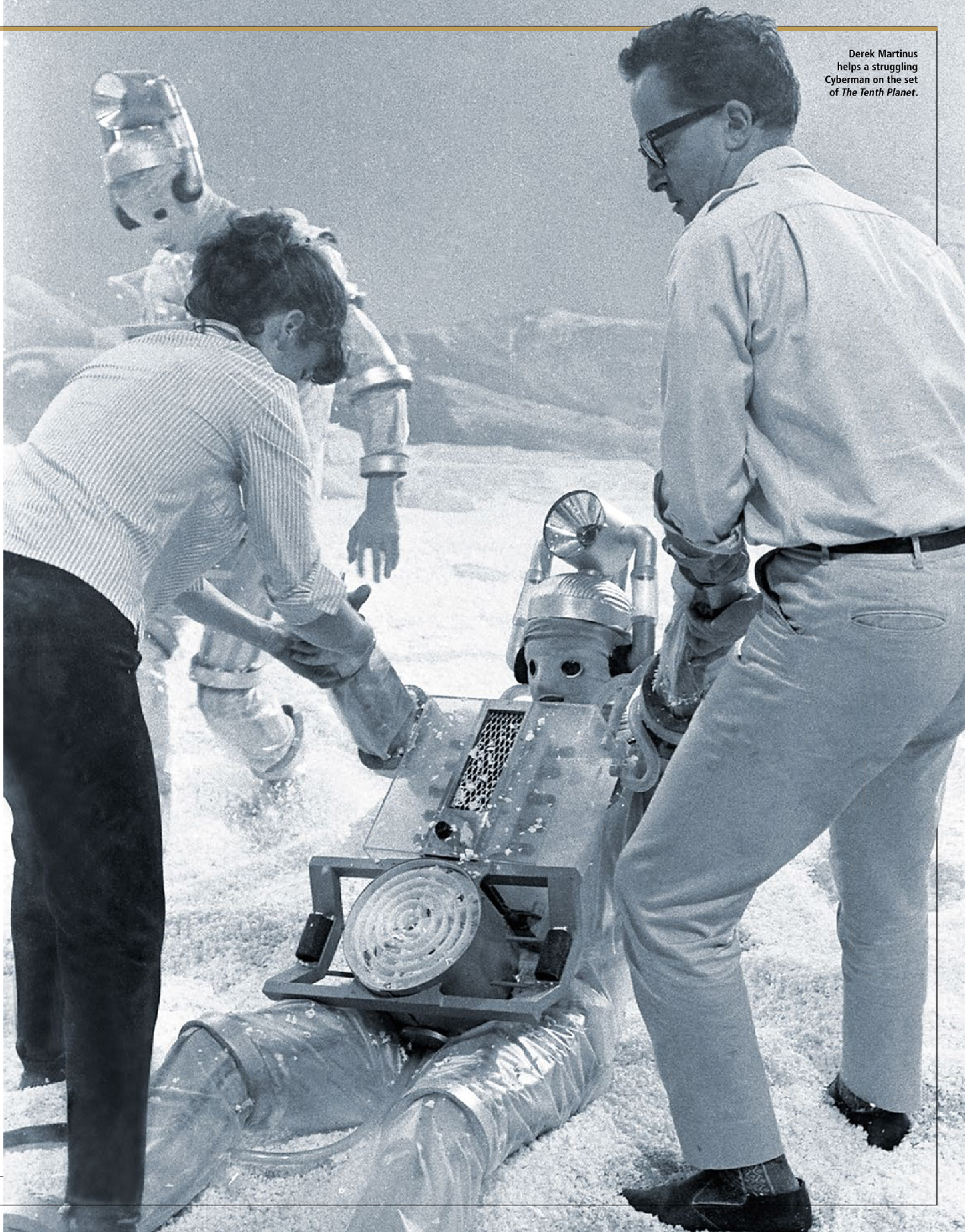
The young Derek Martinus.

Derek won a working scholarship to America and joined his older brother, Peter, in Oklahoma. When Peter began a PhD course at Yale, Derek also enrolled at the university, studying drama and acting for a semester. He directed a season of summer stock in Connecticut when he was only 22 and sold hot dogs when he was short of money. A lack of funds eventually curtailed his studies and a doomed romance with a fellow student left him broken-hearted. He got a job writing television commercials in Toronto before returning to England with valuable experience and a new stage name – Martinus was Peter's middle name, and Derek felt it sounded suitably international to help in his new career as a professional actor.

Apart from brief assignments at Oklahoma and Yale, Martinus had received no formal training as an actor, but a chance meeting with a producer secured him his first job in a fringe production in Swansea. From there he built up a reputation in repertory theatre, only occasionally working in film or television during the 1950s. In June 1956 he wrote an article for *The Stage* newspaper, reflecting on his recent experiences across the Atlantic. He seemed particularly depressed by television's increasing dominance of the American entertainment industry: 'While the money is fine, the work is often dull,' he wrote. 'There is a surfeit of half-hour thrillers full of stock characters and – judging by the number one sees – there can't be many old hat three-act comedies left. A week's rehearsal (with two days devoted to camera movement) never seems enough for an hour's show and one gets the impression that the producers pay more attention to the commercials than to the programme."

English theatres were similarly threatened by this new entertainment, but in the late 1950s Martinus moved steadily up the bill in a rich variety of stage work that included seasons at Leatherhead, Sheffield, Manchester and Guildford. In 1957 he played opposite Jessie Matthews and Valerie Singleton in *Nest of Robins* at the Royal Court in Liverpool, and the following year joined the Arena Theatre Company in Newcastle. He returned to the company in January 1959 as a producer, and in the autumn moved to the Pembroke Theatre in Croydon for his most ambitious venture to date. He had seen theatre-in-the-round while in Canada, so ►

'Martinus made the lumbering early incarnations of Cybermen and Ice Warriors appear menacing...'



Derek Martinus helps a struggling Cyberman on the set of *The Tenth Planet*.

◄ was considered an ideal director to help transform this former concert hall with a style of production that was still considered innovative by some English audiences.

In 1960 he directed and co-starred (with Donald Wolfit) in *A Stranger in the Tea* at the Edinburgh Lyceum. In June that year he was the subject of a flattering profile in *The Stage*, topped with the headline 'Derek Martinus – A Real All-Rounder'.

Despite his successes elsewhere, Martinus maintained his association with the Pembroke, staging numerous acclaimed productions at the venue in the early 1960s. In 1962 he directed *The Merchant of Venice* at the RADA acting school, returned to Leatherhead to appear in *The Beaux Stratagem* and then made the latest visit to a country that would become his second home. In Sweden he was greatly impressed by a culture he would describe as a 'socialist Utopia', where state and municipal subsidies allowed even small cities to have several theatres and where there always seemed to be plenty of time for rehearsal. This was a country where he felt actors had security in their profession and the freedom to experiment with their craft. Revisiting a familiar theme, he wrote in *The Stage*: 'Television is not the golden goal in Sweden that it is to so many English actors.'

Sweden was to have a profound impact on Martinus' personal life, as well as his career. During a visit to Gothenburg in 1959 he had met and fallen in love with the teenage writer Eivor Olausson. In March 1963 he wrote to his 19-year-old girlfriend with an unusual proposal. "I was still at university in Sweden," she remembers. "He said, 'I've got a weekend free at the end of April. Why don't we get married so we can go to Spain on holiday?' Hotels wouldn't accept us unless we were married. So I said I'd find a priest and a church. He came over that weekend, we got married on the Saturday and flew back to England on the Monday."

Although based in London, Mr and Mrs Martinus would divide their time between Sweden and wherever Derek's work took him. In 1964 he spent six months running a drama course in Northern Rhodesia (now Zambia), staging four different productions – *Under Milk Wood*, *Smiles of a Summer Night*, *The Hostage* and *The Crucible* – in four different towns. The couple's first daughter, Charlotta, was born while they were still in Africa. Eivor laughs at the suggestion that such globetrotting was a brave decision for a pregnant woman. "I was a bit mad in those days," she says. "I was only 21 and I went everywhere Derek went."

Back in England Derek became associate director of the Salisbury Playhouse and faced up to new responsibilities at home. "When he was at Salisbury he earned £20 a week," remembers Eivor. "We had to buy a pram, and that cost £10 – half his weekly salary. We spent a very harsh winter in an unheated cottage, and the rent on that was five or six pounds a week. He loved the work at Salisbury, but we were really struggling financially."

Derek's younger brother tried to help by offering him a position in the family business, but he declined. "Derek didn't want to do it and I said no anyway," says Eivor. "I didn't want to have that on my conscience. I wanted him to do something he really enjoyed."

By 1964 the latest trends in British television had softened Martinus' attitude to the small screen. He greatly admired the kitchen sink plays that Sydney Newman, the BBC's Head of Drama, had introduced and was excited by the imminent launch of BBC2. "He was fascinated by television," says Eivor, "and of course it paid better than theatre."

Derek (far right) acted opposite William Hartnell and Charles Hawtrey in *Carry On Sergeant*.

"It was only sheer guts that enabled me to become a television director..."

DEREK MARTINUS

Unfortunately Martinus' initial application to join the BBC's directors' course was rejected – apparently because he didn't have the privileged Oxbridge background shared by most of the Corporation's production staff. He was outraged, and wrote an angry letter of complaint to Newman. In 2005 he told Keith Barnfather what happened next: "I didn't get a reply, but a couple of weeks later I received an invitation to join the directors' course. So it was only my sheer guts that enabled me to become a television director. If I'd just said, 'OK sir, I understand, I'm uneducated and I don't know what I'm doing...'"

In 1965 Derek and Eivor's second daughter, Pia, was born, and Derek's career continued in a challenging new direction. His first directing assignment for the BBC was the *Doctor Who* serial *Galaxy 4*. For someone whose sole exposure to science-fiction was reading *The Day of the Triffids*, this was a daunting proposition.

Galaxy 4 was due to be directed by *Doctor Who*'s former associate producer Mervyn Pinfield, but illness had forced him to step down shortly after filming began at Ealing Studios in June. Producer Verity Lambert had been impressed by a tape of Martinus' course work – a production of an obscure play by Swedish playwright August Strindberg. Desperate for *Galaxy 4* to stay on schedule, she asked Martinus to take over where Pinfield left off.

Martinus recalled the slightly awkward meeting in a 1988 interview with Ian McLachlan. "I was not a sci-fi man at all, and I told Verity that. She said, 'We've seen your work on the course and we need somebody right away, so do it!'"

Martinus was dropped in at the deep end; Maureen O'Brien (who played companion Vicki) was unhappy with the scripts, the star William Hartnell was becoming uncooperative and Lambert was preparing to leave.

For Hartnell and Martinus *Galaxy 4* represented a strange sort of reunion – the two had previously worked together when they appeared in *Carry On Sergeant*, the first film in the series. Back in 1958 Hartnell was top-billed as the ferocious Sergeant Grimshawe and Martinus was at the other end of the cast list as an anonymous recruit. Seven years later Hartnell was still top-billed on *Doctor Who*, but now Martinus was his director. Sensing that Martinus was wet behind the ears, Hartnell decided to exploit his inexperience.

"Working with Bill Hartnell was always a bit of a contest really," said Martinus. "He liked to take on all comers, and obviously a young director who had never done any *Doctor Who* before was ripe for eating for breakfast.

"Television is a very complex medium when you first begin, and I strongly felt that I didn't know much about it yet," he told Richard Marson in 1985. "I used to go home on that story, look at the script and work out where the best pictures for the next episode would be. Coming in so late, I'd been totally unprepared. Bill used to say, 'I don't know why you've put the camera there, it'd be much better here. Then I can walk into a big close-up and I'll be fine, you see.'

"I quite liked the old boy. I respected some of the work he'd done in the past and I remember the dear old man saying, 'I have *carte blanche* on all the casting and all script alterations, because they can't do the serial without me.' One did have to tread very carefully with him, but he warmed to me and I to him. We sort of found a way of communicating, as one had to do."

Derek in the 1950s, as Orsino in *Twelfth Night*.

Derek (right) and Mervyn Pinfield on the set of *Galaxy 4* in 1965.

Over the remainder of the filming and studio recording sessions Martinus stood up to Hartnell, gaining the confidence to interpret William Emms' script in his own style. Martinus' *naïveté* led to the occasional error of judgement (notably the incongruous use of a sound effect indelibly linked to Dalek control rooms) but there was ample compensation in the directorial flourishes that he developed during rehearsals. He clearly recognised the quality of Stephanie Bidmead's performance as the chief Drahvin Maaga, improvising the clap she uses to wake one of her dormant troops in the first episode, *Four Hundred Dawns*, and lingering on her captivating soliloquy in the third episode, *Air Lock*.

This episode contains one of the most surprising images in all 1960s' *Doctor Who* – a flashback to an injured Drahvin (Lyn Ashley) with blood streaming down her face. Elsewhere, Martinus makes a virtue of the thinly stretched storyline, forging something of a signature style from the eerie interludes in the no-man's land between the Drahvin and Rill spaceships.

Although Martinus learned to get on with Hartnell, he discovered it was virtually impossible to get him to stick to the script – "Down, madam!" and a lame joke about Guy Fawkes are just two of the actor's unfortunate ad-libs in this story. Martinus didn't have to contend with Hartnell's failing memory in *Mission to the Unknown*, which didn't even feature the Doctor, but when he returned to the programme in 1966 he was given responsibility for the story that would remove Hartnell from *Doctor Who* altogether.

The Tenth Planet would be the series' biggest gamble to date, introducing not only the Cybermen but a new Doctor in the shape of Patrick Troughton. "That was a little tricky because it was not a transformation that Bill Hartnell was terribly interested in..." said Martinus, who was always diplomatic when discussing the actor's departure.

One thing Hartnell did approve of was Martinus' casting of guest star Robert Beatty as General Cutler, the grizzled commander of the Snowcap base. Beatty had worked with Hartnell before, on the feature films *Appointment With Crime* (1946) and *Odd Man Out* (1947), as well as a 1958 episode of the television series *Dial 999*. He was almost certainly cast in *The Tenth Planet*, however, because Martinus had directed him in a production of *The Man Who Played God* at the Pembroke Theatre in 1961.

Aside from the underlying condition that made it difficult for Hartnell to remember his lines, he also suffered a bout of bronchitis that took him out of Episode 3 altogether. "Bill was really ill when we made *The Tenth Planet*," remembers Anneke Wills, who played companion Polly. "He would turn up but he really couldn't manage. When you watch *The Tenth Planet* now you can see David Dodimead, Michael Craze and me taking over Bill's lines in the episode he's not in. On the days he wasn't ill he was really cantankerous and difficult. He was really miffed that he couldn't continue in *Doctor Who*, and when they came to record the handover to Pat Troughton, Bill was very quiet and resigned. There definitely wasn't going to be a party afterwards.

"When I think about Derek, I remember how good he was at holding it all together," says Anneke. "He had been an actor before he was a director, and I think that probably helped him to understand some of the problems. He was very calm, and he helped to generate a good team spirit. We all felt very reliant on his equanimity."

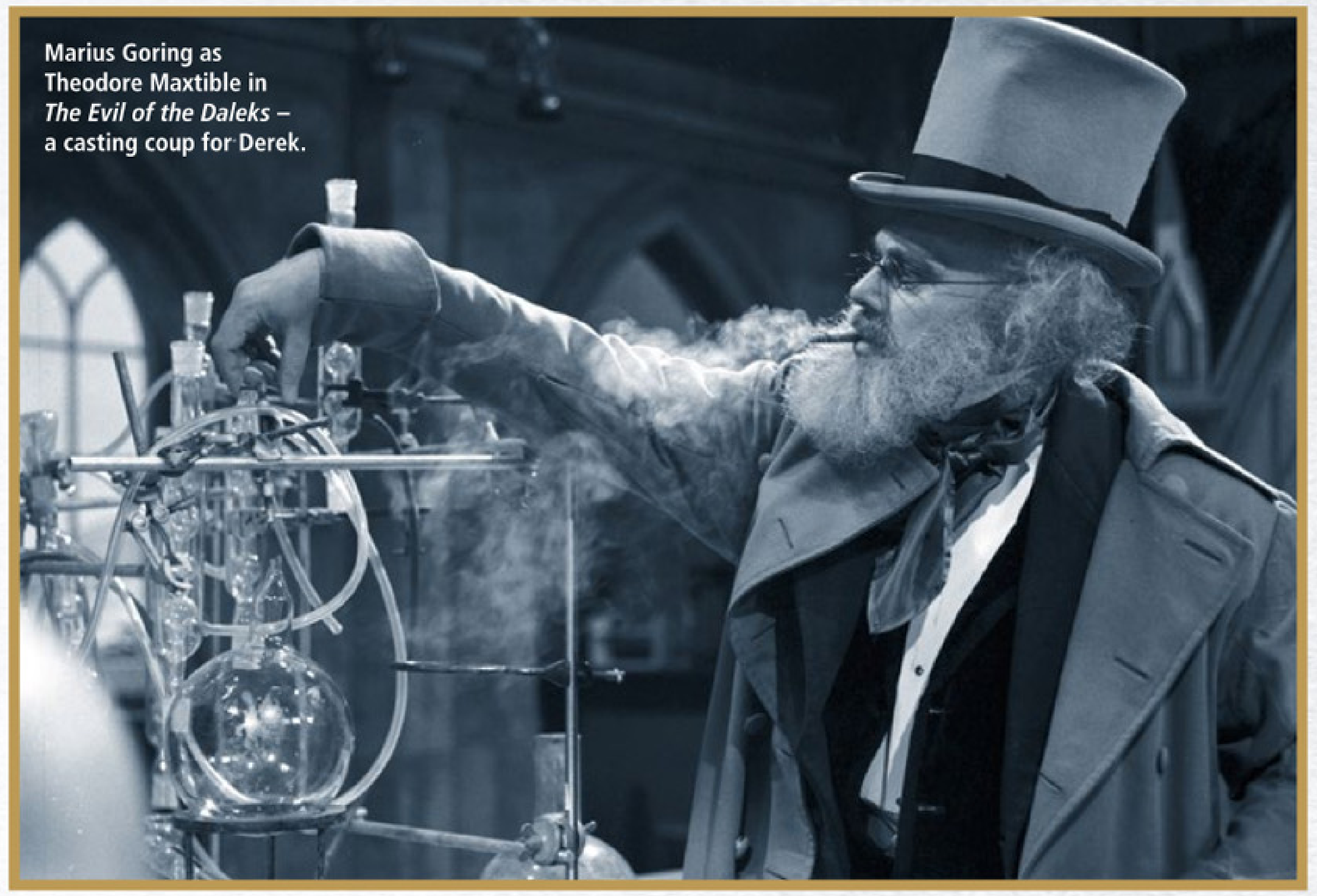
The demise of the First Doctor was overseen by Martinus at Riverside Studios on 8 October 1966. "We were trying to get a slow transformation, which wasn't really possible with roll back and mix," he told Richard Marson. "We were trying out new techniques using inlay and overlay. I can picture now the gasp of joy as that changeover actually worked – it was most important because it had to be good for the future of the show's sake, which was far from certain then."

Martinus was back six months later, although the series now had a completely different cast. "Patrick Troughton must rank among the best Doctor Whos," he told Ian McLachlan. "He had an inner quality which was very likeable. He had a quirkiness, a very bright intelligence and a warmth. I think all of those qualities made him a wonderful man to work with, but also someone to whom young people could respond, positively. I think they felt comfortable in his presence, and warmed to his individuality. I have very fond memories of Pat. He was a great bloke, and I think he played the part extremely well."

David Whitaker's epic and carefully structured script for *The Evil of the Daleks* would have been a gift to any director in 1967, but Martinus prepared as carefully as possible. He watched old episodes to study the movement of the Dalek props and consulted their operators about the limitations. He soon came to the conclusion that "They were boring to shoot. There are only about three ways to film a Dalek. When you're at home you imagine that if you put the camera low, very high or sideways you'll make them look different, but in the studio they all looked the same!"

The answer, suggested by Whitaker's script and superbly realised by Martinus, was to place them somewhere entirely unexpected – the location chosen was Grim's Dyke House near Harrow. "The contrapuntal feeling of that worked extremely well," he said. "As far as I can remember those elements were quite new to *Doctor Who*... It was a very good conception. For my money, it worked as a story *very* well."

Martinus assembled an impressive cast of guest actors for *The Evil of the Daleks*, led by arguably the most distinguished name to appear in *Doctor Who* ►


Marius Goring as Theodore Maxtible in *The Evil of the Daleks* – a casting coup for Derek.

Derek directed one of *Doctor Who's* most memorable scenes – the Auton attack in *Spearhead from Space*.

◄ to date. “I do remember being quite nervous about approaching Marius Goring [to play Theodore Maxtible],” he said, “but he was attracted to the indulgence of the part. He liked to play these great Henry Irving-style eccentrics and we sold it to him on the basis that here was the chance to create a really rich, bizarre character. He seized on that and really went to town.”

Relatively little of this seven-part serial is retained by the BBC, and the missing episodes contain sequences which surely rank among the most intriguing moments in all lost *Doctor Who*. The beginning of Episode 6, for example, sees the Doctor engage in a child-like game of ‘trains’ with now-friendly Daleks introduced to the ‘Human Factor’. These Daleks soon turn on their evil compatriots, initiating a devastating civil war that the Doctor proclaims to be the “final end” for the race in Episode 7.

The Evil of the Daleks was such a hit that it would earn the distinction of becoming the first *Doctor Who* serial to be repeated in its entirety. Producer Innes Lloyd wanted Martinus to return to the series as soon as possible, and although the director was tiring of the show he reluctantly agreed. In his next serial, *The Ice Warriors,* he would have to contend with creatures even more cumbersome than the Daleks.

“To cast the warriors I first looked through [actors’ directory] *Spotlight* to see who was over 6’ 4”,” he told David J Howe and Stephen James Walker. “I came across Bernard Bresslaw, so I thought, why not? I talked to his agent, who told me he wouldn’t *dream* of doing it. I then had lunch with Bernard himself and he said that he’d do it. As he was known for comedy he loved the opportunity to do something different and be a monster. He thought it was great fun and it was the first time a name actor had got into make-up as a monster.

“Bernard was a very nice guy, but he was terribly short-sighted. He couldn’t wear his glasses while in costume, so this led to many Mr Magoo-type situations with Bernard peering around at the scenery, trying to work out where to go next. He couldn’t see properly, and had to be navigated around the set. He laughed along with the rest of the cast and crew, of course, but his patience got a bit tested. He would say, ‘You ought to try this bleeding helmet on mate. Not very comfortable, I tell you. Bloody hot!’”

“We had this wonderful fantasy of doing *Doctor Who* all on film and selling it to America...”

DEREK MARTINUS

Derek and his wife Eivor in 2009.

© EIVOR MARTINUS

Both Martinus and Bresslaw were disappointed that many of the ideas they devised in rehearsal were impossible to achieve once the actor was strapped into his fibreglass carapace. The Ice Warriors’ hissing dialogue was, however, one innovation of Bresslaw’s that survives on screen.

A typically strong Martinus cast included Angus Lennie, Peter Sallis, Wendy Gifford (with whom he had previously worked in a production of *Dry Rot* at Leatherhead) and guest star Peter Barkworth. This renowned acting guru paid Martinus the highest compliment when he described his work on *The Ice Warriors* as “brilliant”.

Martinus was able to bring some of his trademark suspense to the tense sequences in the ice caves and improvised the TARDIS crew’s memorable introduction by having Patrick Troughton, Frazer Hines (as Jamie) and Deborah Watling (as Victoria) clamber out of the upturned police box. It was worth sacrificing some of Brian Hayles’ scripted lines for the priceless exchange in which the emerging Doctor asks, “What’s the matter?” and an off-camera Jamie yells, “You’re on my head!”

Martinus also enjoyed collaborating with composer Dudley Simpson, who had previously written the score for *The Evil of the Daleks*. He would stand alongside Simpson at his piano as they went through the scripts for each episode. At the end of the process Martinus particularly admired Simpson’s ability to rapidly edit tapes using razor blades so cues of the right length could be played in live during studio recording sessions. The opening credits of *The Ice Warriors* were quite unlike anything that had previously been seen or heard, with soprano Joanne Brown performing Simpson’s haunting *Ice Music* over still images of a frozen landscape. Even the titles were experimental, with each episode simply numbered ‘One’ to ‘Six’.

Despite his accomplishments on *The Ice Warriors,* Martinus condemned the serial as under-budgeted and ultimately “pretty pathetic”. This, coupled with his general disillusionment about *Doctor Who,* meant that he resisted any further offers to direct for the programme until producer Derrick Sherwin persuaded him to direct the first colour story – *Spearhead from Space*.

Almost two years had passed since *The Ice Warriors* when Martinus started shooting *Spearhead* in September 1969. He was once again at the helm of a show that had changed beyond all recognition, and while he and Sherwin didn’t share a close rapport he enjoyed the company of new leading man Jon Pertwee. “He liked to be in control, and was always surrounded by flashy birds and fast cars,” he told Richard Marson. “He was very particular about his image, which was a good thing, I think.”

Together they came up with the scene in Episode 2 where the escaping Doctor wrestles with the controls of a stolen car, and Pertwee became so friendly that he visited Derek and Eivor’s house for dinner.

The film sequences had been the most memorable elements of Martinus’ previous stories, and industrial action at the BBC gave him the unique opportunity to shoot the whole of *Spearhead from Space* on 16mm. “It was very good to be able to learn how one can use an environment, a location, and how that location can give other reverberations to the story,” he told Keith Barnfather. “It made it a whole lot richer. The techniques that we were forced to use helped to refresh *Doctor Who*.”

Filming began at a toy factory in North London on 13 September, where Martinus shot the footage for a fast-paced sequence of dolls being constructed on an assembly line. This unsettling montage is accompanied by the tinny sound of Fleetwood Mac playing on a transistor radio and is one of the highlights of Episode 2, even though it contradicts the script’s subsequent assertion that the plastics factory in question is ‘entirely automated’.

Faced with serious production problems, Martinus adapted to the loss of all studio recording and delivered a serial that launched a successful new era for the programme. The sequence in Episode 4 where mannequins spring to life, appear to smash through a shop window and rampage through London remains one of the most iconic in the show’s history. Such was its potency that when *Doctor Who* was revived in 2005 showrunner Russell T Davies evoked the same sequence in the opening episode, *Rose*.

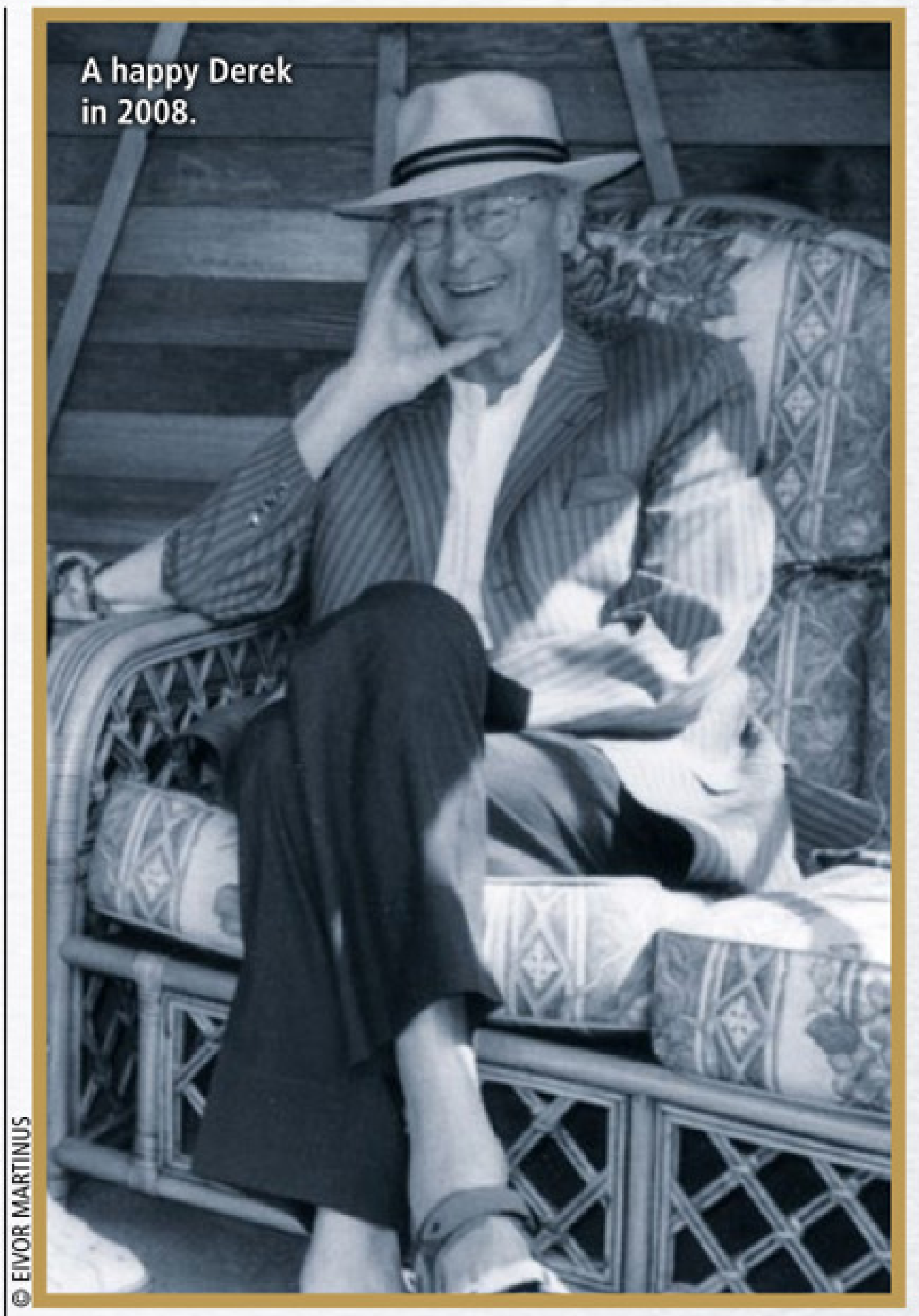
Martinus hoped that *Spearhead from Space* would lead to greater things (“for a while we all had this wonderful fantasy of doing *Doctor Who* all on film and selling it to America”) but when it became clear that the series would be returning to its usual production method of predominantly videotape recording Martinus lost all remaining interest in *Doctor Who*.

“These pieces take a lot of energy, and quite honestly I’d done enough,” he told Keith Barnfather. “It’s the same formula and after a while you want to progress, but they used to say, ‘You’re so good at *Doctor Who*!’ And I’d say, ‘I may be, I may be, but I want to get out of this strait-jacket.’ I was living in Chiswick, and I’d go for walks on the tow path and yell, ‘Please give me something else but *Doctor Who*!’”

Martinus’ next BBC production was one of his favourites – his 1970 adaptation of Alexandre Dumas’ *The Black Tulip* starred Simon Ward and featured *The Tenth Planet*’s David Dodimead.

“Another one he was especially proud of was *A Legacy*,” says Eivor of this 1975 serial. “He thought it was a wonderful piece of work by [novelist] Sybille Bedford and he did a really good job with it. He had some fantastic actors, but it was difficult to deal with so many egos. He was totally, totally exhausted after that.”

Within the BBC the series that Martinus became most closely associated with was pioneering police drama *Z Cars*. He directed 54 episodes between 1968 and 1978, declaring “It had a truth about it that was something new to television.”


A happy Derek in 2008.

© EIVOR MARTINUS

“Derek was a paid-up member of the Labour Party all his life,” says Eivor. “He was more left wing than many members of his family, who were shocked at his political attitudes. He liked *Z Cars*, because he thought the social commentary in the programme was terribly important.”

Martinus formed lasting friendships with cast-members such as Derek Waring and Jimmy Ellis. When the series ended he took the emblem of the series’ Lancashire Constabulary home and hung it on his wall as a souvenir.

As well as *Z Cars,* Martinus directed episodes of such diverse BBC series as medical drama *Angels* and space opera *Blake’s 7*. During the 1970s and early 80s he was able to intersperse these with work for ITV and various stage productions. Eivor’s first play in English, *You,* was produced at the Cockpit Theatre in 1974. She wanted her husband to direct it, but he liked it so much he asked if he could join the cast instead. At the end of the decade she translated Ben Jonson’s stage play *Volpone* into Swedish and Derek directed it in her home country.

This latest diversification was partly prompted by an indiscreet personnel manager at the BBC. “He’d had a few beers in the bar,” recalled Martinus. “He said, ‘Well you see, after 40 the old grey cells dry up, don’t they?’ He didn’t say any more, but I thought, what’s this going to be about? The feeling was that if you are a creative person then you just can’t keep on creating. Creativity was somehow finite. This didn’t seem to apply to scenic designers, costume designers or writers. It was only directors whose resources dried up.”

Martinus had always been freelance, but his contract had been renewed on an annual basis since he graduated from the directors’ course. “I felt a chilly wind blowing around my ankles. Sure enough the work started to drop off and suddenly I wasn’t wanted any more.”

“He couldn’t get over that,” says Eivor. “It was a ruthless remark. After that he began to work more and more in Sweden, which he felt wasn’t so ageist.”

From May to December 1983 he directed the TV movie *Vargen* [*The Wolf*] on location in Sweden, returning to England the following year for his final television commission, the children’s drama *Dodger, Bonzo and the Rest*. In the mid-1980s corporate videos enabled him to see more of the world at his clients’ expense, even if he did have to make a training film for bank managers and programmes with titles such as *Design for Living with Brick*.

From the late 1980s onwards he devoted himself to the theatre. He became the first person to stage Harold Pinter in Sweden, toured the country with a three-hander called *Shakespeare in Love* and directed Eivor’s English translation of the Swedish classic *Markurell* by Hjalmar Bergman.

Eivor persuaded him to slow down in 1996, when she first became concerned about his health. “The last few plays he put on, one in Sweden and one in England, made him terribly nervous. Before the premières he was absolutely paralysed with the fear of failure. After the last one I told him he ought to stop. I said, ‘You’re 65 and it’s you’re not enjoying it any more – it’s hurting you.’”

Martinus took his wife’s advice and retired from directing, instead spending his time on voluntary work for the Chiswick Pier Trust, the Directors’ Guild and the Labour Party.

Shortly after his 70th birthday he began to have problems with his memory. “He bought a lot of books about Alzheimer’s, compiled cast lists of characters in novels and learned poetry by heart,” says Eivor. “He did all the things you’re supposed to do to keep your mind going. He took Aricept to try to keep the illness at bay, but I don’t think it really helped.”

He wasn’t formally diagnosed with Alzheimer’s disease until 2006, by which time Eivor says he had become adept at disguising the symptoms. “I wanted us to do as much as possible for as long as possible,” she says. “He cycled and he swam, but these things became tricky. We used to go cross-country skiing until, in 2009, I realised it was becoming too much for him. We came back from a 10 kilometre trek, he looked at his skis and then looked at me, as if to say, ‘What are these for?’ I realised then that this now involved an almost superhuman effort on his part. 2010 was quite a difficult year, and the doctors didn’t really understand how I could keep him at home.”

At the beginning of 2011 Derek went into care. Eivor has recently completed a book about her long journey with his illness. “I learned so much, because I had to adapt and find new ways of communicating with someone I had known since I was 16. That was very gratifying. By 2011 he couldn’t talk any more, so we communicated by touching, holding hands and hugging. He was completely aware of that communication and it was quite lovely.

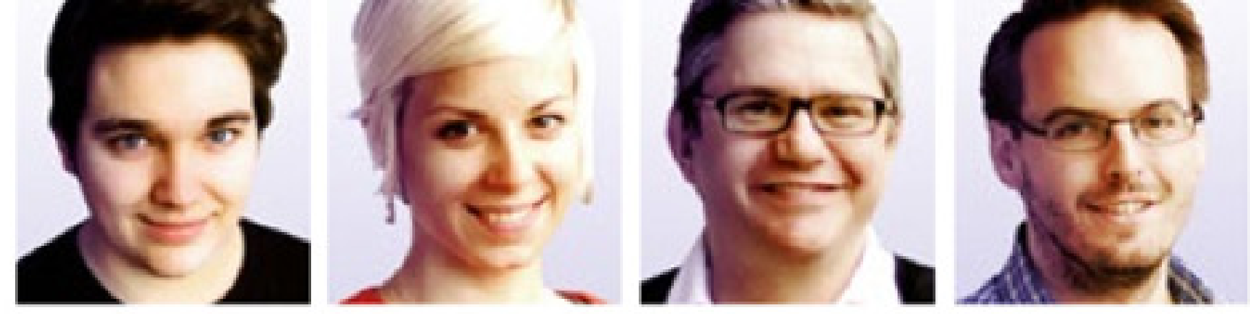
“It’s a horrible disease, and it was awful to see somebody who had been so lively and vivacious gradually disappearing before your very eyes.”

Derek Martinus’ long battle with dementia came to an end on 27 March. Eivor was slightly dismayed to note that all her husband’s obituaries led with his *Doctor Who* association. “He enjoyed *Doctor Who,* but he felt more deeply about some of the other shows he worked on,” she says. “He couldn’t understand why it was so highly thought of compared to some of the other things he’d done.”

To have maintained such a prolific career as an actor and director for stage and television in two different countries was indeed a remarkable achievement. But of all his work it is the classic episodes of *Doctor Who* that are best remembered. Here was a director who once claimed he had no affinity with science-fiction, yet whose skill and judgement helped save one of the best loved science-fiction series ever made.

“If Derek hadn’t directed *The Tenth Planet* we might not have *Doctor Who* today,” says Anneke Wills. “What he did was that important.” DWM

THE TIME TEAM



The continuing mission to watch all 800 episodes, in order, from the start...

THIS ISSUE EPISODES 746 & 747 - SILENCE IN THE LIBRARY & FOREST OF THE DEAD

BORROWED TIME

Scooby Doo fought the Spooky Space Kook, who's a skeleton in a space suit, we don't claim it's a rip-off, but we've just had a tip off that Velma's the Doc's new recruit.

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

"Well, this is weird," says Will.

Today's double-bill has opened with a girl who, when she closes her eyes, is transported to a library. Not the sort of thing you'd imagine many little girls dream about... unless they're Emma.

"I love libraries," she says brightly. "My mum used to take me every Saturday morning and leave me there amongst piles of *Tintin* and *Asterix* whilst she did her shopping."

The girl's library isn't a cosy municipal establishment, however, it's a gloomy, forbidding place... And someone is trying to break in!

"The Doctor and Donna are in this little girl's mind," gasps Michael. "I know the feeling..."

Unlike the rest of us, however, the girl isn't too happy to have the Doctor on her mind.

"To be fair," says Will, "the Doctor and Donna *are* pretty terrifying. Especially Donna."

Setting aside this little mystery for the moment, we wind back to the moment that the Doctor and Donna arrived at the Library – a library that encompasses an entire planet, housing every book that was ever written, including timeless masterpieces such as the works of Jeffrey Archer and Helen Fielding's *Bridget Jones* novels.

LIKE THAT? WATCH THIS!

The final two parts of *The Trial of a Time Lord* also unveil a figure from the Doctor's future...

EMMA SAYS: With a life frequently at odds with the normal rules of chronology, there's always a chance the Doctor will bump into a future friend, or even himself. Whilst the outcome is sometimes heartbreaking, it can be rather useful, especially when the Sixth Doctor needs a character witness to testify to his reformed future actions. He extracts Mel from his future, skirting the question of predeterminism. And then the prosecuting council is exposed as another ghost from the future – an evil version of the Doctor himself!

Much like Donna in the Library, the Doctor and Mel are thrown into an unnerving virtual world. And there's even a last-minute reprieve for a companion we thought to be dead...

Michael sniffs. "Sometimes I miss the Doctor being a bit more elitist," he grumbles. "What about celebrating Wilde? Or Joyce? Or Terrance Dicks?"

Quite the bibliophile, Emma hasn't finished rhapsodising on her love of libraries. "I'm with the Doctor," she says, "the smell of books is a marvellous thing, I bet that planet smells real good."

The others give her a funny look. "I used to work in a library," says Will pointedly, and leaves it at that. It certainly looks like the people of the future don't share Emma's enthusiasm. The library is dead.

Michael has a theory: "Maybe it's empty because everyone owes fines and doesn't want to come in."

The library computer, however, detects millions of lifeforms hiding away somewhere on the planet.

"I love the Doctor and Donna checking if the books are alive," laughs Michael.

The Doctor and Donna venture inside, and find some messages left on one of the Library's information nodes.

"That's a terrifying interface system," says Emma as a disembodied head on a post revolves and fixes them with a blank stare. "It's made even more so by the monotonous delivery."

The messages are to the point – "run for your life" and, oddly, "count the shadows" – before giving way to some strangulated cries. "Arg. Slarg. Snick," says the node calmly.

The Doctor admits that their visit to the Library was prompted by a message someone sent to his psychic paper.

"It was the Face of Boe last time that happened..." remembers Michael.

"Hmm," says Will. "The Doctor said it was the fifty-first century... Jack comes from the fifty-first century... maybe it is Boe – Captain Jack..."

Suddenly the lights begin to blink out. Heeding the warning to run for their lives, the Doctor and Donna dart off in search of daylight.

"Wait," says Michael, "we're back where we started."

But where we'd expect the girl to be, there's a camera...

"Oh!" says Michael. "The rug in the girl's home matches the logo on the camera..."

"I completely missed that," says Emma, "such wonderful attention to detail!" She pauses. "Does this mean that the little girl is really a robot that only *thinks* it's a little girl?

That might not explain why a security camera thinks the real world is twenty-first century suburbia.

"I love the interchange between the futuristic library and the über-normal Ikea-house," says Emma.

"Whatever else," says Will, "I'm glad we have her home and her psychiatrist, otherwise this would all be a lot of standing around talking in libraries."

"That Dr Moon fellow is unnerving," says Emma, "he's too earnestly pleasant not to have ulterior motives..."

The Doctor, meanwhile, has realised what the cryptic message about shadows was all about.

"He's thick!" laughs Chris, as the Doctor berates himself for being slow. "'Old and thick!' Those lines are brilliant. I can imagine Tom or Colin saying them. Great Doctor-y dialogue."

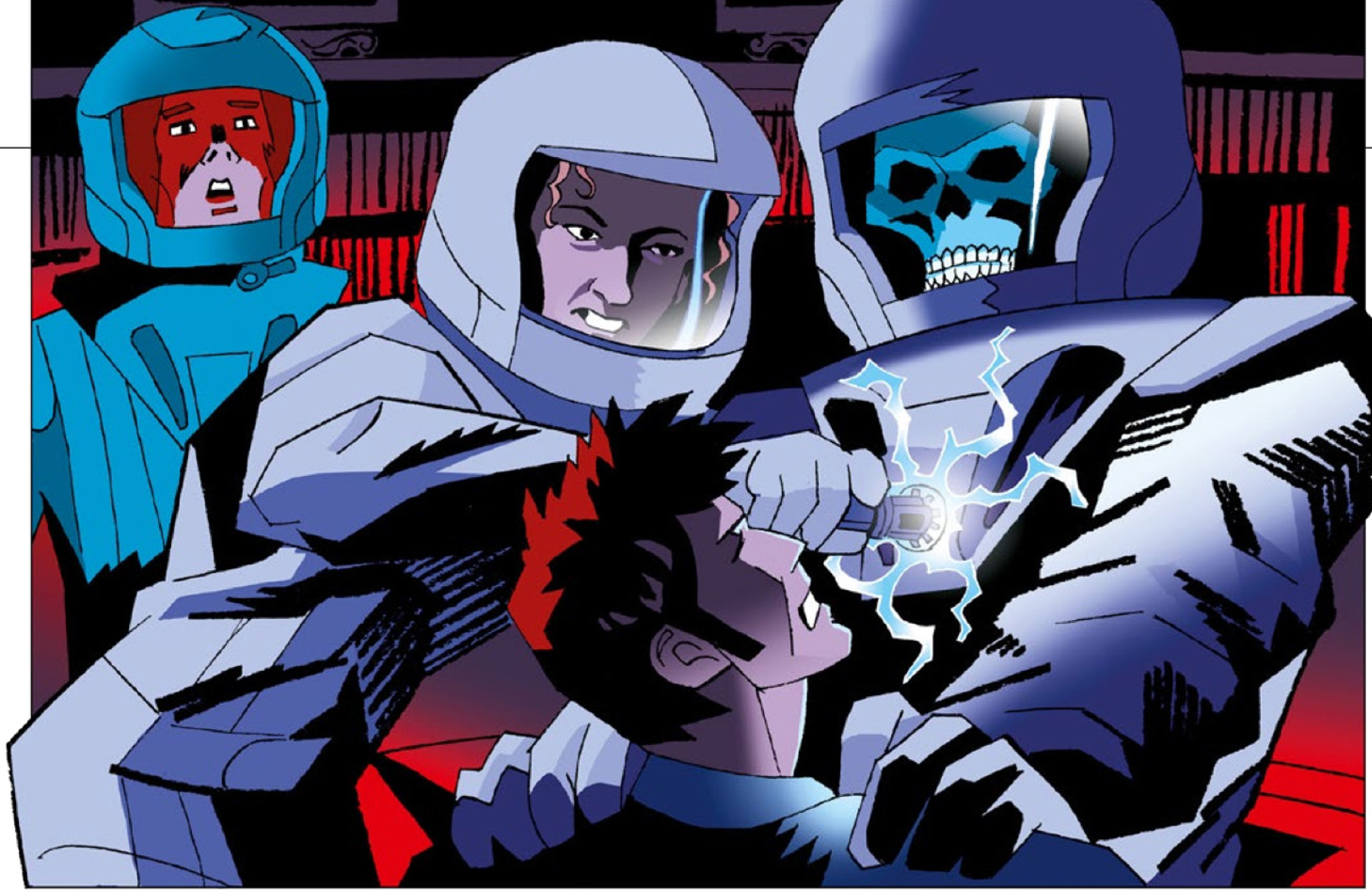
"Never mind that," says Will. "We're 10 minutes in and they still haven't met another person."

No sooner has he said this, than a bunch of spacesuited figures burst through the door. One of them adjusts their visor to reveal the beaming smile of the woman we'll come to know as River Song. "Hello, sweetie!" she says.

Also among the new arrivals is Mr Lux, played by Steve Pemberton from *The League of Gentlemen*.

"It's so hard to get Tubbs out of my head," says Emma.

"'There *is* a Swansea!'" trills Chris, affecting his best Tubbs impersonation, as Pemberton pauses to gaze around the city's Old Central Library, chosen as the primary location for these two episodes.



> "I'm impressed by Alex Kingston. I suppose it's like Sarah Jane meeting William Hartnell." – MICHAEL

"Mr Lux is fairly obnoxious," says Emma. "What's he got to hide?"

He's on an archeological expedition, apparently, and his team is completed by 'Proper' Dave, 'Other' Dave, Anita and Miss Evangelista.

"Professor River Song is very sure of herself," notes Emma. It transpires that her swagger is owing to a glitch in time. This is the first time the Doctor has met River, but she's met him many, many times...

"We're in a funny position," says Michael, as the team try to adopt an objective take on this new character, despite the fact that she's already had all the later adventures they're not meant to have seen yet. "Time-wimey Teamy-weamy..."

The Doctor, sensing trouble, tells the Library's new visitors that they should turn around and go home... Or become the prey of Vashta Nerada, microscopic entities that lurk in the dark, disguising themselves as shadows, and can strip the flesh from your bones in an instant.

They decide to stay.

River turns her flirtatious attention to the Doctor. She's thumbing through her TARDIS-styled diary, where she keeps a record of their encounters.

"Do you think she got that notepad free with *Doctor Who Adventures*?" wonders Will.

"She seems so sad," says Chris. "What must it be like to see a loved one and for them to have no idea who you are?"

"I'm impressed by Alex Kingston," says Michael. "She's really convincing. Her sadness that he doesn't know her is quite an achievement. I suppose it's like Sarah Jane meeting William Hartnell."

River and *her* Doctor have had quite a time by the sounds of it.

"Picnic at Asgard?!" says Chris. "Asgard! Show me *that* episode, please!"

"'The Picnic of DEATH'!" booms Will.

Suddenly there's the sound of a phone ringing. One of the Daves was trying to access the data core. The ringing seems to be coming from the girl's living room. The Doctor grapples with the computer terminal, and pops up on the girl's TV. But before he can get any answers, the connection cuts out. The Doctor's screen says 'CAL access denied'.

Much to Lux's dismay, River shares what they know. Three generations ago, all the Library's visitors suddenly vanished, after which the computer locked everyone out. It's taken all this time for them to break back in. The Library's final communication read: "4022 saved. No survivors." 4022 was the number of people in the Library when it fell silent...

"Only 4022 people?" boggles Emma. "On a library the size of a planet?"

"Everyone else in the galaxy has a Kindle," says Will.

There's a scream. Miss Evangelista had wandered off and they find her in the next room – reduced to a skeleton in a tattered spacesuit. Her consciousness is stored as a fading 'data ghost' in the neural relay of her communicator.

"The voice from beyond the grave is sad and creepy," says Will. "They should probably just switch it off."

"'She's a footprint on the beach. And the tide's coming in'," quotes Chris. "Goddamn it, Moffat, you know how to paint a picture."

In the girl's house, Dr Moon is also concerned about recent developments. He tells the girl that the "real world" is a lie, and that her nightmares are real. The shadows are moving again, and only she can save the people in the Library.

"If the girl is the computer," says Will. "Who's Dr Moon?"

Back in the Library, the Vashta Nerada have made their next move. Proper Dave has two shadows...

"Spooky," says Will. "Steven Moffat must have a checklist of things to exploit: gas masks, clockwork ticking, statues – and now shadows."

"River has a sonic screwdriver!" says Emma.

River Song: spoilers!

"She's Romana," jokes Michael.

With a deadly threat literally in the shadows all around them, the Doctor sends Donna back to the TARDIS, using a handy teleport.

"Donna!" shrieks Michael. "She didn't make it to the TARDIS!"

"Oh, this is genuinely unsettling," says Chris, as Proper Dave goes the same way as Miss Evangelista. "Trapped in a suit full of flesh-eating bugs. Ew!"

Cornered by the Vashta Nerada, River reveals another handy gadget.

"Squareness gun!" says Michael, noting Captain Jack's weapon of choice from *The Doctor Dances*. "Not Romana, then. She's a sex-change Jack!"

Fleeing for their lives, the group crashes into an information node. It turns to reveal Donna's face!

"Donna Noble has been saved," it says.

"No!" squeaks Michael.

"Hey," says the data ghost of Proper Dave, as his lumbering corpse appears at the end of the aisle. "Who turned out the lights?"

"This is the creepiest story in ages," says Will.

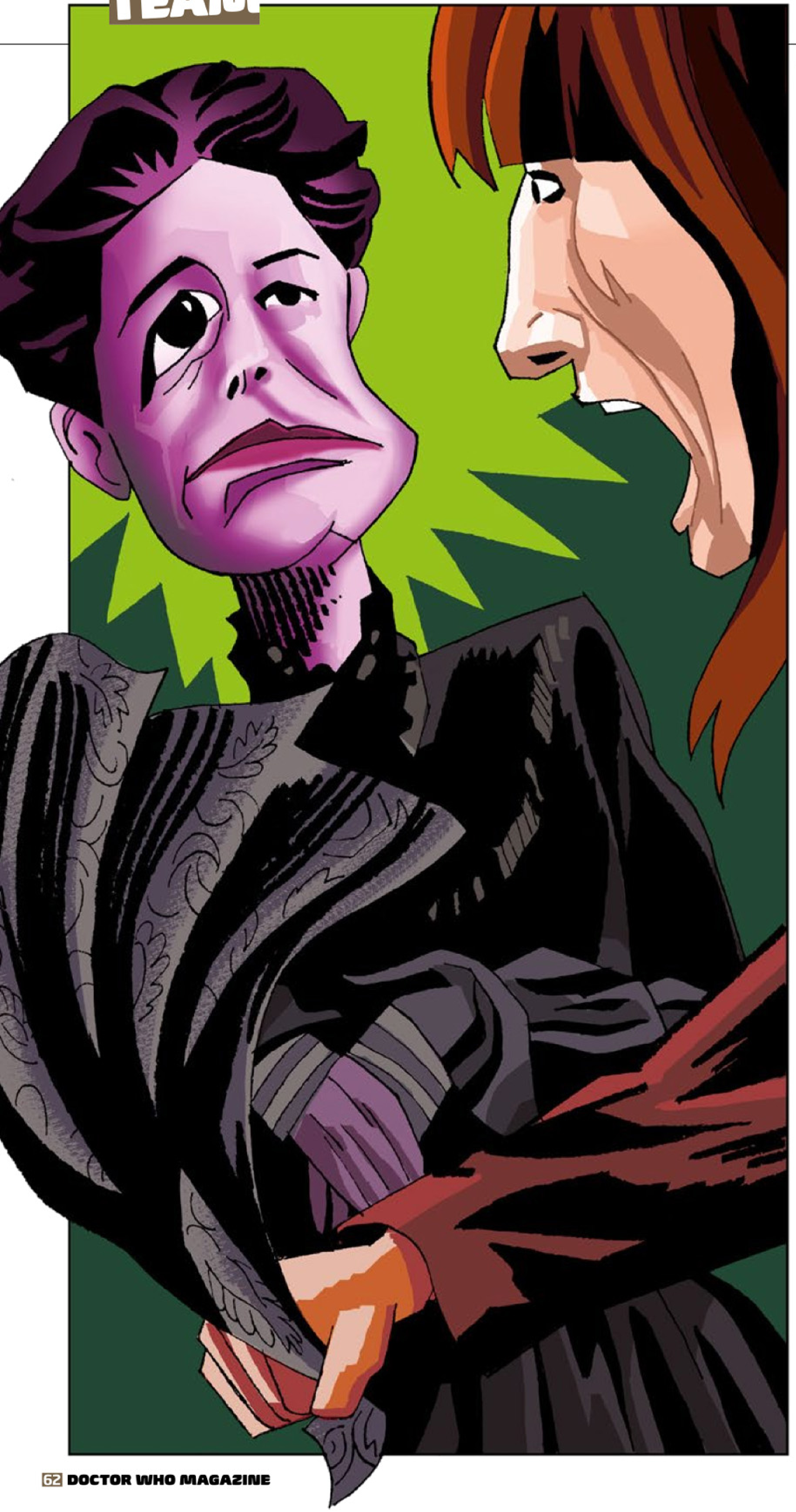
Donna Noble has been saved.

"So, Donna isn't dead?" says Chris. "*Who is that little girl?*"

Hey, who turned out the lights?

"What a cliffhanger!" says Emma.

Donna Noble has been saved. Hey, who turned out the lights? Donna Noble has been saved... ►



While the Doctor, River, Lux, Anita and Other Dave try to evade Dead Dave, Donna has a starring role on the girl's TV, where an ambulance is pulling up.

"Is Donna in *Holby City* now?" asks Will.

From the presence of Dr Moon in Donna's drama, the team infer that Donna is in the same realm as the little girl.

"Weird," says Michael. "I love the use of the TV language of cuts to let Donna know something is wrong."

Donna seems briefly aware that her new life is composed only from significant scenes, but when prompted she seems to remember the intervening periods of time that have supposedly happened off screen. Dr Moon introduces her to someone, she marries and has kids. Seven years pass in the blink of an eye...

"Dr Moon..." says Emma, "doctor of lurrrve!"

Michael's pleased for Donna. "The runaway bride has finally got married!"

In the Library, the Doctor has uncovered the identity of Donna's mysterious benefactor.

"Oh, that's clever," says Chris. "The moon! A 'doctor moon'. A virus-protection satellite to an artificially-created world."

"If it's like my computer, it's going to ask for an update every five minutes," says Will grumpily.

The Doctor and River, meanwhile, are bickering like a married couple... but River has a quick way to earn the Doctor's trust – she whispers something in his ear.

"What did she say?" wonders Michael. "'K9 sends hugs?'"

Before we can get any answers, however, Anita announces that now *she* has two shadows.

"Oh no," says Michael. "I liked Anita..."

Donna, meanwhile, also has a shadowy presence to contend with. A woman in a black veil has left her a note and arranged to speak with her at the park.

"Is it a Scottish widow?" asks Will.

The woman patiently explains to Donna that her life is a lie.

"Donna's fake life with her husband is so sad," says Emma. "Sad because it's not real, when she's never had it so good in the real world."

"Oh!" says Michael as the woman's identity is revealed. "It's Miss Evangelista!"

The Doctor meanwhile has found a way to communicate with the Vashta Nerada. Cornered by Dead Dave he tells the creatures to use the vestiges of consciousness in the suit's neural relay to talk.

"The Doctor and Donna were right after all," says Will as the shadow mites explain what they're doing there, "it *was* the books!"

The Vashta Nerada's native habitat is the forest. They came to the Library embedded in the paper of all those books...

"Another plus point for ebooks," says Will.

"This is bloody scary," says Chris with a shiver. "I can imagine some kids avoiding books altogether after this one, in fear that *The Very Hungry Caterpillar* may actually eat their face."

"This is really clever," says Emma. "All it takes for us to know that Other Dave is also done for is the off-camera repetition of his line."

Trapped between two walking cadavers, the Doctor makes a quick exit – through the floor!

Returning to Donna, Miss Evangelista is explaining that they've been preserved in a virtual world. But unlike Donna, she's not a perfect copy...

"Argh!" cries Michael as Miss Evangelista's veil is pulled back. "She looks like a video effect. I suppose she is, following the logic of this TV edit world."

Shouting at the shadows: the Doctor tells the Vashta Nerada to look him up...

> "Kids will be avoiding books, afraid that *The Very Hungry Caterpillar* may eat their face." - CHRIS

Miss Evangelista says she sees their world for what it is because she's ugly.

"'Brilliant and unloved'," repeats Michael. "Oh, that's dark."

"I almost want Donna to stay and be happy in the fake world," says Emma.

"Surely if her children feel real to her, then they *are* real?" says Chris.

Watching events unfold on her TV, the girl is also distressed by Miss Evangelista's story. In a fit of pique she inadvertently manages to delete her dad with the TV remote. In the Library an alarm sounds: "Autodestruct enabled in 20 minutes."

"Oh dear," tuts Emma. "CAL's having a tantrum!"

By this time the Doctor has worked out what '4022 saved' means – like Donna and Miss Evangelista, all those library-goers from long ago have been saved to disk. With only 20 minutes before "maximum erasure" they need to get to the data core at the centre of the planet. River waves her sonic screwdriver, opening a panel in the floor and revealing a gravity disc that will transport them to the centre of operations...

"Did River know that was there all along?" says Michael, scowling.

Lux seems convinced that the doctor moon will protect CAL, but soon enough he goes the same way as the girl's dad. We soon learn why Lux is so eager to protect the "main command node" – she isn't just an artificial intelligence, she's Charlotte Abigail Lux – hence 'CAL' – the daughter of Lux's grandfather.

"Oh!" says Will as the node swivels around to reveal the girl's face. "She's real! That's horrible. Although the explanation is kind of sweet."

She was dying, so they built her a library and put her living mind inside, with a moon to watch over her, and all of human history to pass the time.

"Yuk," says Michael, who's not convinced. "Little girl's head on a stick."

"You want Doctor Moon on a stick!" says Will.

With a whole computer full of people to save, the Doctor takes a novel approach to dealing with their other pressing problem.

"Good old Tennant-fury!" says Michael, as the Doctor rails at the shadow monster, for finally eating Anita, and lays down his terms.

He tells them to look him up in the Library.

"I do hope the Vashta Nerada can read," says Emma.

Will shrugs, "They're the ultimate bookworms!"

"That's power," says Chris, "your encyclopedia entry being enough to subdue a swarm of flying shadow piranhas."

"Looks like they have the works of Terrance Dicks after all," says Michael.

Graciously, the carnivorous swarm call a 24-hour truce. Before the Doctor can celebrate his victory, however, River knocks him out with a well-aimed punch! When he comes round, he's shackled to a nearby desk, and River is busy sacrificing herself to save those trapped in the computer (inconveniently, it involves having your brain burned out) in place of the Doctor.

"River must love him deeply in order to give him her life," says Emma, "and she knows his name!"

"Why is that a thing?" wonders Michael.

"Probably embarrassed," says Will. "I bet it's Algernon or Gideon or something."

If the Doctor dies, River will never meet him. This way, at least from the Doctor's point of view, they have a future. "Time can be rewritten," says the Doctor. "Not those times. Don't you dare," says River. "Not one line..."

"She's quoting William Hartnell now," says Will, "Do you think she...?"

River connects the cabling, there's a flash and, up in the Library, the '4022 saved' emerge into the light.

"This is one hell of an emotional climax!" says Michael. "Heartbreaking for the Doctor and River. And Donna as well."

"To begin with she was displaced a bit by River," says Will, "but this turned into a really good episode for Donna."

As the two travellers head off to the TARDIS, Donna's 'husband' spots her in the crowd and tries to call out.

"Another bit of unfairness," cries Chris. "Damn you Moffat, you're making me all sad and stuff!"

Happily for Chris, there's an uplifting coda.

"What a fab twist!" says Will, as the Doctor realises that River's consciousness lingers in the screwdriver he thoughtfully gave her last time they met. He dashes back to the data core and manages to preserve her, like CAL, in the Library systems.

"Does this mean she's alive forever?" ponders Emma. "I hope she likes the rest of her crew, otherwise she's screwed."

Restored River is joined by the Daves, Anita and Miss Evangelista.

"They're lucky Lux survived so they don't have to spend eternity with him," says Will.

"Hang on," says Michael, peering at Miss Evangelista, who seems to be back to normal. "Did she get to stay clever but pretty?"

Will nods wisely. "If she hadn't been pretty, it wouldn't be a happy ending. Ooh! A call back to *The Doctor Dances*. 'Everybody lives!'"

"Just this once, everybody lives!" says Michael. "Again."

It's certainly been a success in the Time Team's estimation.

"A great mix of horror and some lovely character moments," says Will.

"One of my favourite two-part stories we've watched together," agrees Chris. "It'll be amazing to see the River Song story revisited..."

"It was almost traditional," says Michael, "if you ignore the timey-wimeyness."

The last word goes to Emma: "I'm blown away. For me it's the perfect *Doctor Who* story – his personal development, non-linear time, terrifying aliens, a separate narrative for the companion, and huge universe-changing concepts... Perfect!" DWM

AND YOU SAID...

GREG DUNN, VIA EMAIL: When Steven Moffat's on form, there's a deftness of touch to his characterisation that rivals Robert Holmes: each of the incidental characters here is fully-formed by the time they've uttered their first few lines.

CONNOR SHAW, VIA EMAIL: I love those little glimpses into the Doctor's future that we get from River and her bumper book of spoilers.

Donna: virtually fat free!

BLAINE COUGHLAN, VIA EMAIL: Considering Doctor Moon disturbingly informs Charlotte that her life is a lie and her nightmares are real, his bedside manner clearly needs a bit of tweaking.

MARTIN WEIR, VIA EMAIL: As a child I used to be fascinated by having more than one shadow. Kids watching this must have been terrified!

LOUISE BONNET, VIA EMAIL: I wonder what would have happened if the Vashta Nerada had read up on the Doctor and decided that they weren't so scared of him and were going to stay put?

ELIZABETH BISSELL, VIA EMAIL: Catherine Tate is brilliant in these episodes. Her reaction when she discovered she was in a virtual world was hilarious – "But I've been dieting!"

TIM ROBINSON, VIA EMAIL: The Doctor being able to snap his fingers to open the TARDIS doors is so cool!

In issue 477, The Time Team will be watching *Midnight*, and then in issue 478 they turn their attention to *Turn Left*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

CLICHÉ COUNTER

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THE FACT OF FICTION
KINDA

On the paradise world of Deva Loka, Tegan becomes the unwilling means for the resurrection of an ancient evil – the Mara. The wheel turns...

FEATURE BY **DAVID BRYHER**

K*inda* has long been a darling of fandom – current showrunner Steven Moffat lists it as one of his favourites. Widely regarded as featuring some of the series' best writing and best acting, *Kinda* not only impresses as a good example of *Doctor Who*, it was also shrouded in an air of mystique for many years. Its references to Buddhism and Christianity, studded throughout a script that was clearly the product of a very talented writer, led many to wonder what it all might mean, what secrets it might contain...

The rumours started to build. Was 'Christopher Bailey' a real person, or a pseudonym? Tom Stoppard, one of Britain's best playwrights, had admitted he wrote TV scripts under false names in the 1980s, just to make ends meet. Did *Kinda* spring from the same mind that brought us *Rosencrantz & Guildenstern are Dead*? Even stranger theories suggested that the story had been written by *Wuthering Heights* singer-songwriter Kate Bush. Because, ah, do you see? Only a truly mystical mind could have dreamt into being such a wonder as *Kinda*...

This slightly hysterical balloon was popped in 2003, when DWM writer Benjamin Cook finally tracked down the real Christopher Bailey. In his interview, Bailey revealed that he was neither Tom nor Kate – but it was his other revelations that threatened to take the shine off our appreciation for his story. He found the writing process difficult and unfulfilling; all those Buddhist references didn't mean so much after all; there was a clear tension between Bailey's vision and that of the script editor and director, both of whom seemed shackled to their own notions of what *Doctor Who* should be; and, worst of all, Bailey revealed that the finished product – the story so many fans had loved so much, for so long – made him wince with embarrassment.

For years, without Bailey's grumbles guiding our opinions, we'd overlooked the silly snake and the potted plants and seen *Kinda* for what it really is: one of the jewels in *Doctor Who*'s crown. Bailey's interview on the subject, in the end, makes no difference: we all love *Kinda*, and with very good reason. And if its writer can't see what's so good about it, then that's his loss!

PART ONE
FIRST BROADCAST: 1 FEBRUARY 1982

A group of humanoid colonists is on an expedition to Deva Loka; their base is a huge dome deep in the planet's jungle. Inside, Sanders (Richard Todd) finds his colleague Hindle (Simon Rouse) sleeping. He grabs a nearby native mask, puts it over his face and wakes him, frightening him half to death.

■ Richard Todd's long stage and screen career included a Best Actor Oscar nomination for his role in *The Hasty Heart* along with parts in major movies including *The Dam Busters* (1955) and Alfred Hitchcock's *Stage Fright* (1950). He also played the role of another Sanders in *Death Drums Along the River* (1963), a remake of the 1935 film *Sanders of the River*. This Sanders was a police commissioner investigating diamond smuggling in the Gambia – not quite the pith-helmeted colonial boor that the character of *Kinda*'s Sanders is clearly lampooning, but it seems likely the production team couldn't have been deaf to the echoes when casting Todd in the role.

■ Simon Rouse was later employed again by *Kinda*'s director Peter Grimwade, when he cast him as a frazzled TV director in the *Dramarama* episode *The Come-uppance of Captain Katt* (1986), a satire of ropy TV sci-fi production. He would later go on to star as Jack Meadows in ITV's *The Bill*, from 1990 until the series' demise in 2010. He also appeared in ITV's *Broadchurch* (2013), created by *Doctor Who* writer Chris Chibnall, as newspaper boss Len Danvers.

■ When he first sees the colonists, the Doctor describes them as "human, or humanoid at the very least." The story doesn't make it clear whether Sanders and his team are from Earth, or an Earth colony, or whether they are human-like aliens. Later mentions of a nameless "homeworld" or "motherworld" don't make it any clearer...

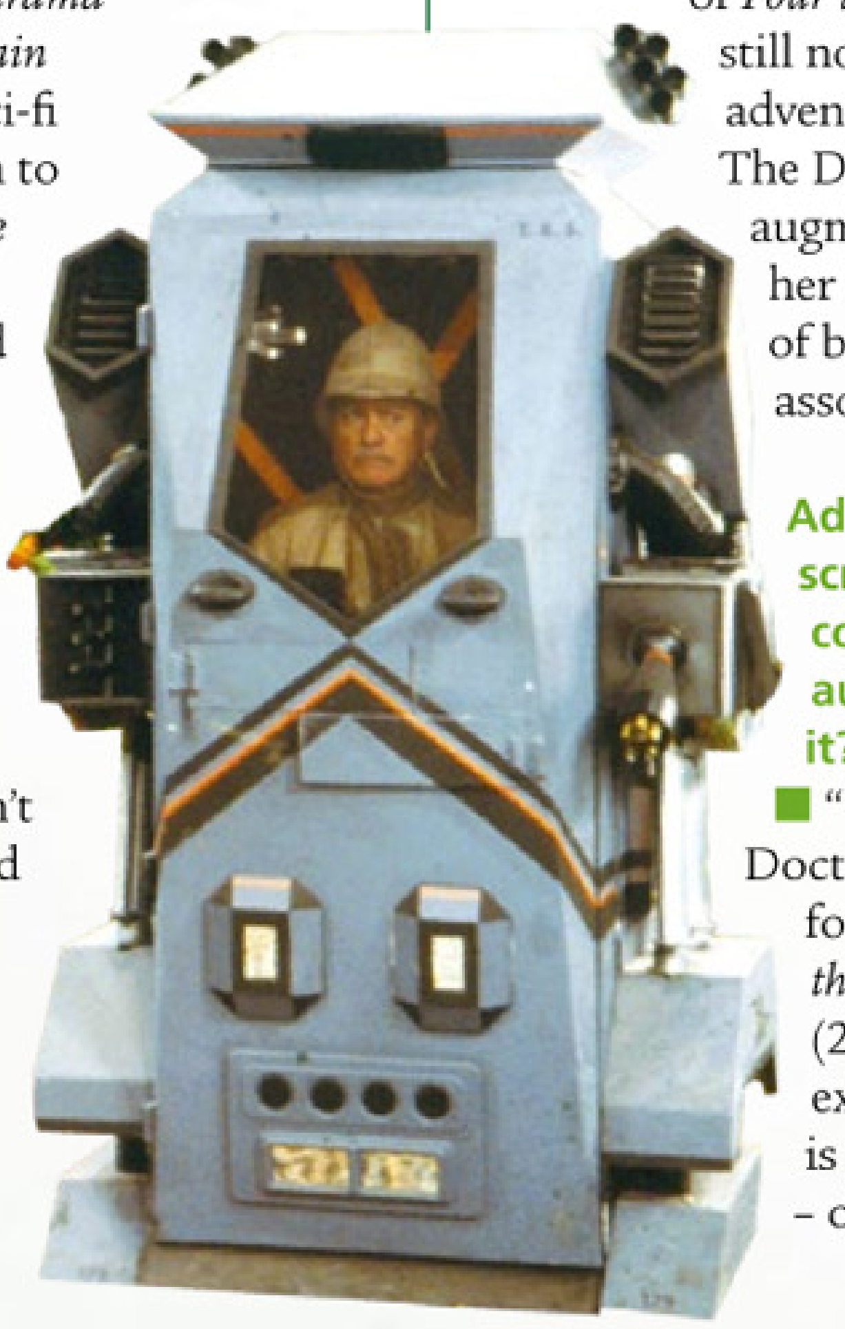
Living in paradise.

Tegan wanders through the dense jungle, making her way back to the TARDIS.

■ The story's production designer was Malcolm Thornton, who was responsible for the unenviable task of turning Studio TC8 at Television Centre into a lush, wild alien jungle. "Paradise was a garden centre," said writer Christopher Bailey in his **DWM** interview. "You could see the plant pots!" Harsh, but entirely fair: most of the trees and shrubs did indeed hail from garden centres, while sackfuls of dead leaves and strategically placed dry ice were used to hide the concrete studio floor in some shots.

Nyssa and Adric sit next to the TARDIS, playing a game of draughts. Everyone is worried about Nyssa's health.

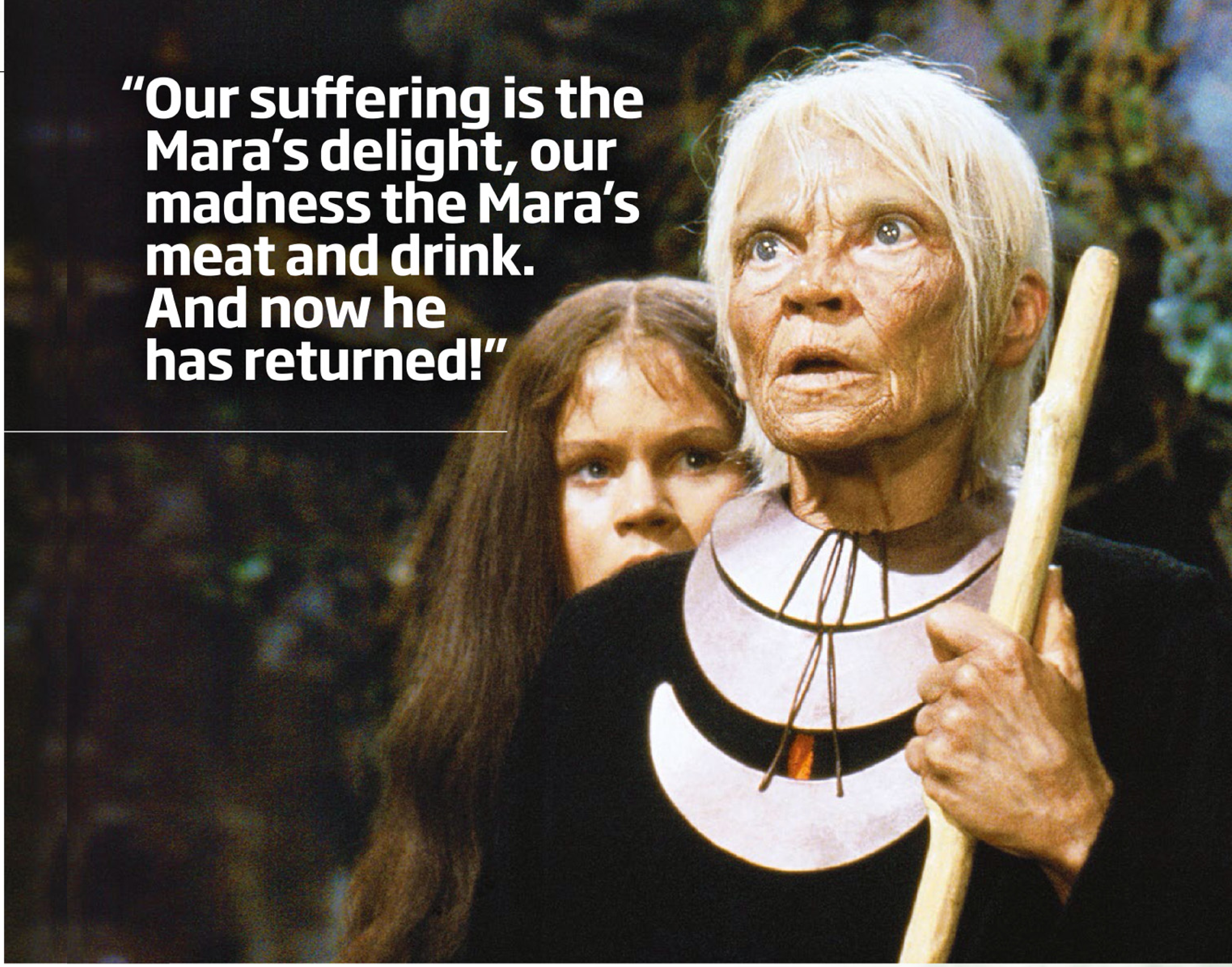
■ The Doctor explains that Nyssa is suffering from "mild mental disorientation" following the events of *Four to Doomsday* (1982). (She's not the only one...) "I only fainted," she complains, recalling the ending of *Four to Doomsday* Part Four – but still not really explaining why that adventure had such an effect on her. The Doctor rigs up a "delta-wave augmenter" to help her sleep off her trauma. Delta waves are a type of brain wave most commonly associated with deep sleep states.



Adric notices that the sonic screwdriver has been used as a component of the delta-wave augmenter. "What if we need it?" he asks...

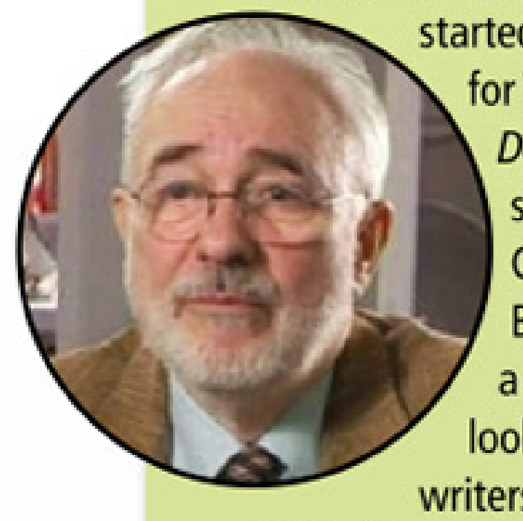
■ "Why should we need it?" the Doctor replies, gesturing at the forest. Years later, in *Silence in the Library/The Forest of the Dead* (2008), the Tenth Doctor will explain that the sonic screwdriver is powerless against wooden doors – or as the Eleventh Doctor puts it ►

"Our suffering is the Mara's delight, our madness the Mara's meat and drink. And now he has returned!"



ESSENTIAL INFO

■ Throughout the 1970s, *Kinda*'s writer Christopher Bailey worked for a small London theatre company called Interaction as a writer-director. Late in that decade, he started writing scripts for TV, and when *Doctor Who*'s script editor Christopher H Bidmead put out a call to agents, looking for new writers for the series, Bailey's agent put him forward. After meeting with Bidmead, Bailey was impressed with his plans for the show and he set to work on *Kinda*.



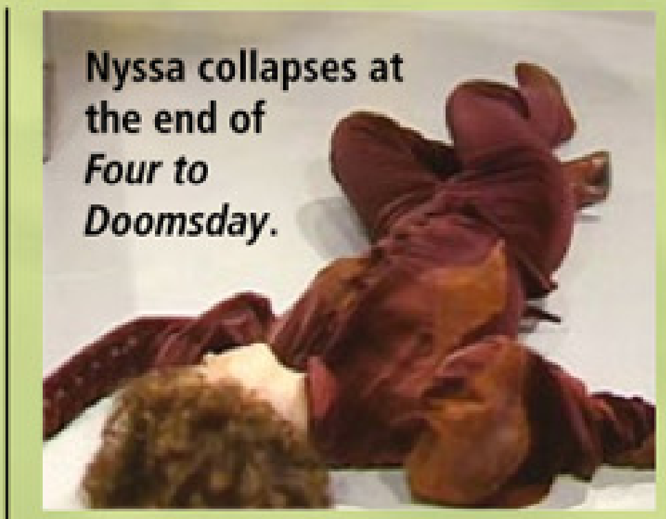
■ *Kinda* was originally submitted as a story for Tom Baker's Fourth Doctor. Bidmead commissioned a scene breakdown in April 1980, under the working title *The Kinda*. In September that year, he asked writer Christopher Bailey to write the full scripts for the story, planning to use it as one of the first adventures for the Fifth Doctor.

■ Bidmead was the first of three script editors to work on this story. The scripts were delivered while Antony Root was in the role, on a temporary placement. Root did some revision work – but the bulk of the editing was performed by Root's full-time replacement, Eric Saward.

■ Bailey was generally unhappy with the experience of working on the series. When he was tracked down and interviewed by Benjamin Cook for his first and only interview for **DWM** (in issue 327, published in 2003), he said, "I can't remember a single discussion about the script. I was used to working closely with a script editor or producer, but none of that happened on *Doctor Who*... There was a sense in which I was the idiot child. I just turned up for the milking." He was also unimpressed with the look of the finished story – as we shall see. Despite these misgivings, Bailey would write another *Doctor Who* story the following year, and made plans for even more...

MOMENTS OF PLEASURE

■ Nyssa spends most of this story asleep in the TARDIS. With *Kinda* having been in development since before the late-in-the-day decision to offer Sarah Sutton a regular role, following her début in *The Keeper of Traken* (1981), the script was only written with two companions in mind. Rather than rewrite the story to split the action between three companions, Sutton got the short straw and was sent to bed. (Her contract for this year was for 24 episodes, rather than the full 26 episodes for which Season 19 ran.)


Nyssa collapses at the end of *Four to Doomsday*.

■ The story was directed by Peter Grimwade, whose work on *Full Circle* (1980) and *Logopolis* (1981) in the previous season had impressed producer John Nathan-Turner.

◄ in *Cold Blood/The Hungry Earth* (2010), "It doesn't do wood."

■ There were behind-the-scenes reasons for the sidelining of the screwdriver, too. Feeling that the challenges faced by the Doctor could be too easily dismissed with a wave of the sonic screwdriver, producer John Nathan-Turner was keen to see the back of it: this desire would ultimately result in its destruction at the hands of the Terileptils in the following story, *The Visitation* (1982). The device would not reappear until the TV Movie (1996).

Sanders and Hindle are worried about their missing crewmate, Roberts. Hindle is concerned about the threat of the "primitives" who live in the forest outside, but the expedition scientist, Todd (Nerys Hughes) reassures him that they are no danger. Todd is worried, though, that they may see the expedition as a threat, because of "the hostages we have taken."

■ Nerys Hughes is best known for her role as Sandra in the BBC1 sitcom *The Liver Birds* (1971-79, and a 1996 revival). She would go on to play the lead role in *The District Nurse* (1984-87), and would much later appear in *Torchwood*, playing Rhys Williams' mum Brenda in *Something Borrowed* (2008).

■ During the editing process, Parts One and Two both overran by several minutes. There were some small cuts to these sequences in the dome: there was an extra moment showing Sanders spotting Todd watching him with disapproval as he bosses Hindle around, and their speculation about the missing colonists would have run slightly longer, with Hindle asking Sanders what they should do next.

The Doctor, Tegan and Adric explore the jungle. They find crystalline windchimes hanging from the trees. Adric wanders off. The Doctor follows him, leaving Tegan alone beneath the chimes. She falls asleep and starts to dream...

■ The Doctor says that the chimes have a "chromatic structure", suggesting that the Kinda make similar music to us: the chromatic scale is the 12-note scale upon which all Western music is built. He clumsily picks out the tune to the nursery rhyme *Three Blind Mice*.

Adric has found the colonists' Total Survival Suit (TSS). The Doctor realises there must be intelligent life here. Adric closes the door of the machine and it springs into life.

■ A creation of the visual effects designer Peter Logan, the TSS's rear wall hid a chamber from which an operator could move the prop and activate its pistons. The script describes the TSS as having two mechanical arms of different lengths, but the finished prop features two 'gauntlets' built into the front panel which could be activated by its occupant.

■ This scene also suffered cuts in the final video edit: the Doctor and Adric's tussle with the TSS lasted a little longer: they try to make a break for it through the jungle, but the machine opens fire, forcing them back on the path to the dome.

The Doctor and Adric receive a hostile reception.

The TSS leads them inside the dome, where they get an unfriendly welcome from Hindle and Sanders.

■ "Intentions unknown, hypothesis unfriendly, as K9 would say," quips the Doctor, referring to his robotic dog companion, who left the TARDIS in *Warriors' Gate* (1981).

■ More material cut from the final edit saw Sanders and Hindle watching their prisoners' arrival at the dome on the control room's screens.

The natives gather around Tegan, bringing tributes of fruit and garlands of flowers. As Tegan dreams, she finds herself in a pitch-black, featureless landscape...

■ As we enter Tegan's dreams, the picture zooms into her open eye, a special effect achieved through the use of Quantel software.

■ This dark dreamscape is referred to as 'the Wherever' in the script.

■ As the natives approach the sleeping Tegan, the script describes the sound of a 'military march as played on a trebly PA system' as audible in the distance – the proud fanfare of the TSS marching its prisoners back to base.

Sanders waxes poetic about the planet 'S14'. Todd explains that there used to be six people in the expedition, but Roberts and two others disappeared while exploring the jungle. The Doctor, worried about Tegan, asks to see their Kinda "hostages" so he can decide if they're dangerous.

■ Sanders mentions that this is his 14th mission, so it seems likely that the S in 'S14' refers to him.

> **'Anatta and Anicca – and the game they are playing – echo Adric and Nyssa outside the TARDIS.'**

■ Sanders likens S14 – the colonists' designation for Deva Loka – to "paradise – the sun shines, the birds sing, food grows on trees. Even the ILF [intelligent life form] is friendly." Todd, too, sings the planet's praises: "There are no predatory animals on Deva Loka. No diseases. No adverse environmental factors. The climate is constant within a five-degree range and the trees fruit in sequence all the year round." *Kinda*, famously, oozes with imagery from Buddhist mythology but, at the suggestion of script editor Eric Saward, it also includes riffs on Judeo-Christian myths. Here, Sanders establishes Deva Loka as a stand-in for the heaven-on-earth world Adam and Eve lived in before the Fall of Man. And *Kinda* will find more inspiration in this particular biblical story...

■ As they chat, Adric eats two bowls of breakfast. The Alzarian's high metabolic rate, which would be the cause of much gluttony in *Black Orchid* (1982), could be explained by the secrets revealed about his species in his début story, *Full Circle* (1980).

Tegan watches her brainy chums play chess.

Tegan dreams...

... and finds herself in the dark world of the Mara.

Hindle's obedient servants.

Is the Doctor an 'idiot'?

In her dreams, Tegan meets a man and a woman, Anicca (Roger Milner) and Anatta (Anna Wing), playing a strange version of draughts on a three-piece board. Tegan notices that they each have a snake tattooed on their arms – just as a third figure, Dukkha (Jeffrey Stewart), materialises behind her, cackling with glee.

■ Anna Wing would go on to play Lou Beale, mother of Pauline Fowler and Pete Beale, in *EastEnders*, from the soap's beginning in 1985 until the character's death in 1988.

■ As described in the script, the positions of Anatta and Anicca, and the game they are playing, echoes Adric and Nyssa outside the TARDIS in their first scene in this episode.

■ There was more to this scene in the script: Anatta and Anicca would have continued to question the objective reality of the young woman who's suddenly turned up in their wherever, while a frustrated Tegan would have proved how real she was by slapping them!

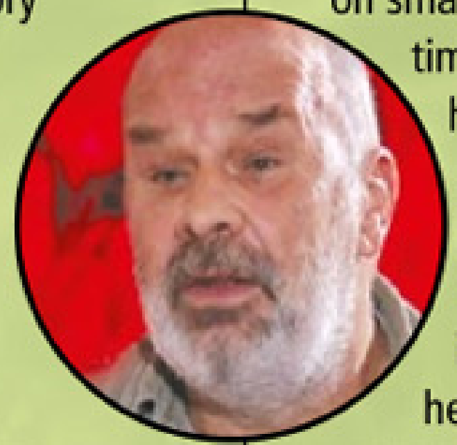
■ The characters' names here are derived from Buddhist terminology: Anicca means 'impermanence', Anatta refers to a perfect ego-less state of 'non-self', and Dukkha means 'dissatisfaction'. These are Buddhism's three 'marks of existence', and a true understanding of all three can bring an end to a person's suffering.

■ The story is sprinkled with references to Buddhist concepts, as here. Although the references and their meanings roughly line up – Anicca, Anatta and Dukkha are a form of mental anguish that will ultimately bring no good, both in Buddhism and in *Kinda* – there's little meat to the theme beyond this. When asked in his **DWM** interview what the story's Buddhist content might 'mean', Christopher Bailey denied that he was a Buddhist himself, explaining that he was "studying Buddhism. I was doing this really intense, intellectually stretching study of Buddhist philosophy... I sort of checked and tested my understanding of that in *Kinda*." He first become interested in Buddhism during the 1960s, when he "wondered what would happen if I made the assumption that there was something to this teaching – not something that we understand, but something that we reach for." Bailey's study of Buddhism, then, seemed to be more of an intellectual pursuit, and he admits, "If you're a writer, you write about what you're thinking about" – a turn of phrase that suggests that his Buddhist studies were just something passing through his mind during *Kinda*'s conception. He also confesses, "I wouldn't now name characters in a – forgive me – cheap British TV programme after concepts that are important to Buddhism, because it's impertinent. That isn't my culture." The reasonable conclusion to make is that there is no deep, hidden Buddhist message in *Kinda* – Bailey merely took a few concepts and their names as colour and texture for his story.

CHRISTOPHER BAILEY

After *Kinda*, Christopher Bailey would write for *Doctor Who* once more, and he brought the Mara back with him. Season 20's *Snakedance* (1983) sees Tegan once again fall under the Mara's thrall, directing the TARDIS to the planet Manussa, where the creature again tries to make itself manifest. In late 1982, with his work on *Snakedance* completed, Bailey was commissioned to write a third story with the working titles *May Time* and *Man Watch*. Though nothing came of this, in 1983 he was commissioned to write a story for the upcoming Sixth Doctor, this one provisionally titled *The Children of Seth*. "I think *Man Watch* and *The Children of Seth* were the same script," he said in his **DWM** interview. The story was inspired by stories of the Byzantine court. "At the time, I was reading a book on the history of Byzantium," he said in his interview, "with concubines, eunuchs, assassinations, palace intrigue... And that was the idea as far as it was. I could find the characters, the incidents and the imagery, I just couldn't find the storyline... I realise, looking back, that I'd lost confidence in the process... I went into a sort of professional breakdown.

"I didn't even tell my agent that I was struggling," he continued, "until the deadline day, when I had to. I just hadn't got the story. And Eric Saward said, 'Oh, that's all right. We've got a week. We can cobble something together!'"



Following this experience, Bailey never wrote for TV again. After helping to set up the Brighton-based arts company Same Sky, he went freelance in 2001, deciding to work on small-scale arts projects. At the time of his **DWM** interview he said he was "thinking of finding a way back into writing, but maybe novels, where the writer is in control." Although he had been burned by his experiences on *Doctor Who*, he didn't cut all ties with the show. He agreed to let Big Finish record an audio drama version of *The Children of Seth* – starring Peter Davison, Janet Fielding and Sarah Sutton, and written by *Ghost Light* (1989) author Marc Platt, based on Bailey's original, incomplete work – as part of the company's *Lost Stories* series, released in 2011.

The Doctor is appalled at the colonists for imprisoning two of the Kinda. Todd agrees, convinced that the Kinda aren't as primitive as they seem. She tells the Doctor she's convinced the Kinda can communicate telepathically.

■ "The heart of the chromosome," says Todd, pointing out that the Kinda's pendants bear a striking similarity to the double helix of DNA. In living cells, the spiralled strands of DNA are coiled together (with RNA and proteins that help the DNA do its job) into chromosomes; these chromosomes contain all the genetic information needed to 'build' a living organism.

■ The pendants were bracelets in the scripts, but this was changed in production.

■ "I thought the native produce was forbidden?" the Doctor says when Todd offers him an apple. This is more Christian symbolism, reflecting Eve's encounter with the serpent in the Garden of Eden, with the scientist Todd offering the 'forbidden fruit' of knowledge.

■ An earlier line, cut in the final edit, saw Sanders complaining about the colonists' emergency rations, saying, "It's all we're allowed. Before the Condition 13, the primitives used to bring us fresh fruit."

Dukkha continues to torment Tegan.

■ "You will agree to being me, sooner or later," he tells her, "this side of madness or the other." The phrase 'being me' seems to suggest that Dukkha is some sort of representation of the Mara itself.

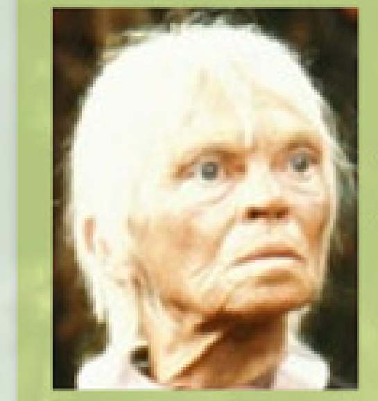
The Doctor and Todd watch Aris (Adrian Mills) as he cautiously approaches the dome. Hindle enters the lab and tells them that Sanders wants to see them.

■ Todd gives us a little background on the colonists' homeworld: "The mothership returns in six seasons. If we've survived, we will submit a report which will be assessed with a view to colonisation. Our motherworld is very overcrowded." There continues to be no conclusive reference to the colonists being from Earth – all we hear about is this unnamed "motherworld". Although the script remains scrupulously ambiguous on this subject, Grimwade approached ►

The Doctor and Todd are held captive by the unhinged Hindle.

WHERE ELSE HAVE I SEEN...?

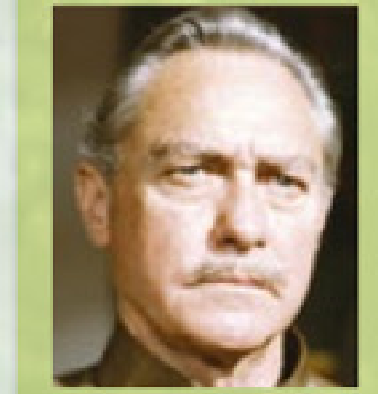
MARY MORRIS (1915-1988)



Panna

Other TV appearances include: *A for Andromeda* (1961) and *The Andromeda Breakthrough* (1962) as Professor Madeleine Dawnay; *The Prisoner: Dance of the Dead* (1967) as Number Two; *Ballet Shoes* (1975) as Madame Fidolia; *The Ray Bradbury Theatre: There Was an Old Woman* (1988) as Matilda; *Campion: Police at the Funeral*, Parts 1 and 2 (1989) as Caroline Faraday.

RICHARD TODD (1919-2009)

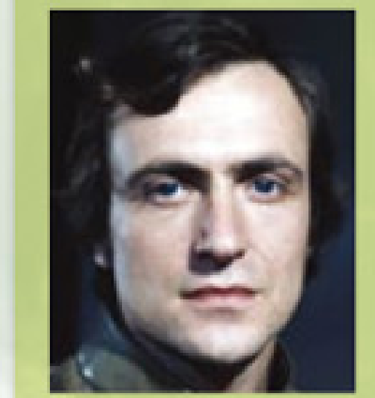


Sanders

Other TV Appearances include: *Virtual Murder: Last Train to Hell & Back* (1992) as Judge Rawcliffe; *Randall & Hopkirk (Deceased): Mental Apparition Disorder* (2000) as Cecil Waterman.

Film appearances include: *The Hasty Heart* (1949) as Corporal Lachlan MacLachlan; *The Story of Robin Hood and His Merrie Men* (1952) as Robin Hood; *The Dam Busters* (1955) as Wing Commander Guy Gibson; *The Virgin Queen* (1955) as Sir Walter Raleigh.

SIMON ROUSE (1951-)



Hindle

Other TV appearances include: *The Professionals: The Purging of CI5* (1979) as Phillips; *Dick Turpin: Deadlier than the Male* (1980) as Edward Faversham; *Play for Tomorrow: Cricket* (1982) as Colin Bayliss; *Robin of Sherwood: Seven Poor Knights from Acre* (1984) as Siward; *Dramarama: The Come-uppance of Captain Katt* (1986) as Desmond Gibb; *Bread* (1986-1989) as Yizzel's Mate; *The Saint: The Brazillian Connection* (1989) as Fraser; *The Bill* (1990-2010) as Jack Meadows; *Broadchurch* (2013) as Len Danvers.

◄ the story with the assumption that the colonists had come from Earth.

■ In the years to follow, Adrian Mills became a familiar face as one of the co-anchors of Esther Rantzen's consumer affairs series *That's Life* on BBC1. He worked as a presenter on the show from 1986 until its cancellation in 1988. His acting career continued sporadically throughout the 1980s, with small roles in series including *Minder* (in 1982) and *Brookside* (in 1984).

Alone in Todd's lab, Hindle freaks out, smashing up her plant samples. He tries to regain his composure, holding a mirror up to his face and rearranging his hair. He catches a glimpse of one of the Kinda reflected in the mirror and this gives him an idea. He uses the mirror to convince the Kinda he has some form of control over them. Telepathically, he commands one to remove his fellow's pendant and hand it to Hindle. They pick up a chair from the floor, in which Hindle sits, and they kneel at his feet.

■ Some superstitions claim that a mirror can catch the souls of those reflected in it, and it seems to be a similar belief that is driving Hindle's act and the Kinda's reactions. (This superstition is the basis for the belief that you will be cursed with seven years' bad luck if you break a mirror – because breaking a mirror that has contained your reflection will, by extension, damage your soul.) But what's more interesting in this scene is the suggestion that Hindle is issuing telepathic commands to the Kinda. Perhaps the story is suggesting he's 'gone native' and, like the Kinda, no longer needs the gift of voice to communicate.

The Doctor quizzes Todd for information about the Kinda.

■ Hindle's sudden telepathy is odd, and never really explained by the script. It could be that the Kinda here open their minds to him, that they are doing the psychic 'heavy lifting'. Hindle certainly demonstrates no telepathic powers other than those used to communicate with his two Kinda servants.

Dukkha confronts Tegan with a duplicate of herself, taunting her to decide which one is real.

■ The opening of this scene was cut during editing. It would have seen Tegan continuing to refuse to give in to Dukkha's games, and him scolding her for not trusting him.

Leaving Hindle in charge, Sanders heads out in the TSS. Hindle then raises a gun to the Doctor and Todd. His Kinda servants, also armed, march in. "I'm now in command! I have the power of life and death over all of you!"

PART TWO
FIRST BROADCAST: 2 FEBRUARY 1982

In the jungle, Panna (Mary Morris) and Karuna (Sarah Prince) listen as Sanders' TSS moves through the trees. Karuna is worried about their plan to fight off the colonists – using nothing more than a seemingly ordinary wooden box, called the Box of Jhana.

What's in the box?

> **'The redness in Tegan's mouth was achieved by the use of dental disclosing tablets, commonly used by dentists...'**

■ With training at RADA and significant early stage roles in *The Young Elizabeth* (1952) and *Six Characters in Search of an Author* (1954), Mary Morris enjoyed a long and distinguished career in theatre, TV and film. She starred as Professor Dawnay in the classic science-fiction TV series *A for Andromeda* (1961, starring a pre-*Billy Liar* Julie Christie) and its sequel, *The Andromeda Breakthrough* (1962). Her final role – broadcast posthumously – was opposite Peter Davison, in a 1989 episode of *Campion*.

■ Sarah Prince had worked with Mary Morris once before – she played Posey in the 1975 children's series *Ballet Shoes*, in which Morris starred as retired prima ballerina Madame Fidolia.

■ Jhana is a Buddhist term for a meditative state of heightened awareness in which deep knowledge can be found.

Aris arrives. He asks – telepathically 'borrowing' Karuna's voice – about his brother. Panna tells him that "he is with the Not We". Aris is impatient and confused, but Panna sends him away so as not to upset their plans.

■ This sequence was contracted in the final video edit, losing some shots of Aris spying on Panna and Karuna as they wait for the TSS.

Unhinged Hindle has locked up the Doctor and Todd, and he's dressed his Kinda servants in colonist uniforms.

■ Hindle seems very concerned with the neatness of the Kinda's ties. The rehearsal scripts for Part One made reference to Hindle's own tie – though the costume (and the broadcast version of the script) didn't feature one – and also featured Sanders berating Hindle for looking messy.

Karuna is concerned that they are about to give the box to "another male... You said that only a woman could understand, that it's dangerous for a man." She hands the box to Sanders, who opens it. His eyes grow wide and his face is bathed in light...

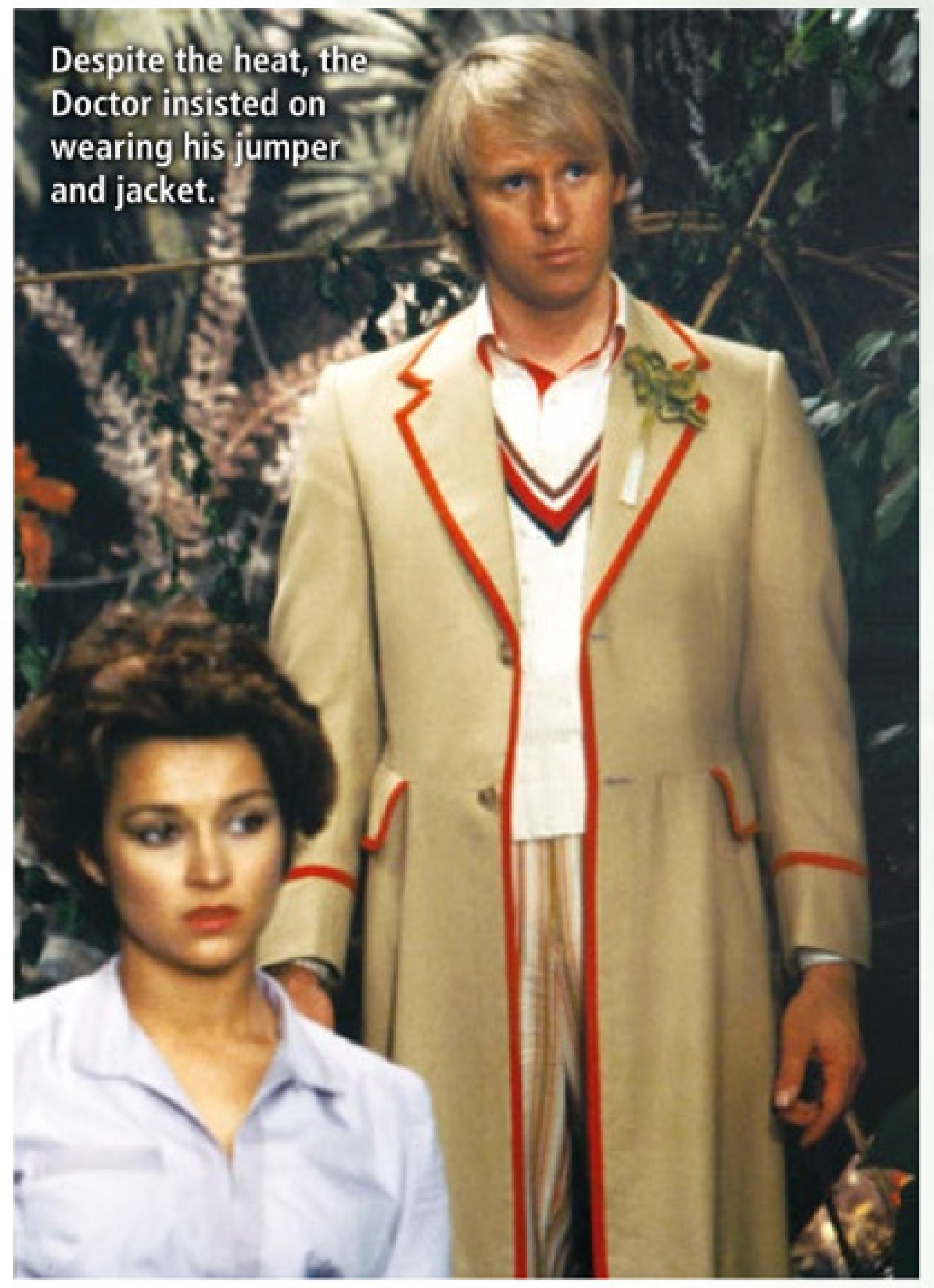
■ What's inside the Box of Jhana? And why is it so dangerous for men to open, and yet seemingly harmless – illuminating, even – for women? During some extra rewrites that took place after the main studio recording sessions (to which we'll return...), Saward expressed his concern about the nebulous nature of the Box of Jhana. He complained to Bailey that "we must have some explanation concerning the powers of the box. I think not to give any reason is a little bit of a cheat." It seems no explanatory rewrites were ever carried out. In his interview with **DWM**, Bailey jokingly describes the box's effects on different genders as "political correctness before its time!", adding that he wasn't making any feminist comment: "It's just the way it panned out. I was making a point about men in relation to women. I had no ideological intentions." His reply is slippery on the actual contents and purpose of the box, though – but given his reluctance throughout the writing process to fill the story with 'technobabble', perhaps we will have to be content to never quite know what's hiding underneath that lid.

Tegan, still trapped in the Wherever, tries to deduce who is the real Tegan and who is the illusion. Dukkha makes the job more difficult by creating more and more doppelgängers. In the end, all the illusions fade away, and the two remaining figures merge, leaving only the one, real Tegan behind.

■ In the rehearsal script, Tegan One and Tegan Two (as they are called) are so terrified by the proliferation of their doubles that they cling to one another – finally merging into the true Tegan. This sequence was deemed too complex and so was altered to the version seen on screen.

■ Janet Fielding pre-recorded the dialogue for one Tegan and then, with that recording played back through an ear-pierce, recorded the other Tegan's responses against the empty black background of the Wherever set. She then swapped positions with the other Tegan and played the same scene, this time responding to the recording of the half-scene she had just performed. The two recordings were combined by using a split-screen effect, with the black background removing any worries about having to join the two halves neatly together.

Hindle, worried about deadly spores and bacteria in the air and the rampant growth of the greenery outside, reveals his plan: to burn the forest for 50 miles around, to sterilise the ground.



Despite the heat, the Doctor insisted on wearing his jumper and jacket.

■ "Change and decay in all around I see," mutters Hindle, quoting a line from the 1847 hymn *Abide with Me*, written by Henry Francis Lyte. This hymn is also featured in *Gridlock* (2007), sung by the trapped commuters of New New York.

Dukkha tortures Tegan by plunging her into total darkness. She finally relents, agreeing to let him take her form. She holds out her hand, they link fingers and his snake tattoo slips from his forearm on to hers.

■ When Tegan asks Dukkha, "What would you do as me?", he responds, "Oh, they always ask that..." This suggests that such 'bodysnatching' is the Mara's *modus operandi*. Christopher Bailey's original intention was that the Mara was merely a person's 'inner demons', set free from the depth of their mind (represented by the Wherever) as a result of that person being out of balance with the world and their environment. As he explained in his **DWM** interview: "*Kinda* and *Snakedance* both feature successful societies that have found ways to order their lives, so that the Mara is never realised." During writing, though, he was encouraged by the production team to make the Mara an actual monster.

Beneath the windchimes, Tegan awakes – but she is different. Her eyes are red, and there is a tattoo of a snake on her arm.

■ The possessed Tegan is referred to as Tegan-Dukkha and Tegan (Dukkha) in the script. Later, possessed Aris is given similar designations: Aris-Dukkha and Aris (Dukkha). It's interesting that Bailey refers to the characters in this way and not, say, Tegan-Mara. Given the 'dissatisfaction' meaning behind Dukkha's name, and the fact that Bailey originally intended that the Mara should not be a 'real' creature with its own existence, perhaps these names indicate that Tegan and Aris' wicked deeds are driven not by an outside force, but by their own lack of balance in their own selves.

■ During rehearsal, Janet Fielding went all out with a super-sensual version of Tegan for these scenes – but, deemed too racy, this performance was significantly toned down in the final recording. Another of Fielding's ideas in rehearsal was to emphasise the sibilant sounds in Tegan's dialogue, but Grimwade asked her not to, concerned that it sounded too much like she was pretending to be a snake.

■ The script gives some clear signs for possession by the Mara: '1) The snake design is seen on their arm; 2) The character physically ages, developing heavy bags under the eyes and 3) Their voice is affected, taking on a gruffer, heavier texture. A Mara [we'll come back to that...] takes a joyful pleasure in causing discomfort and pain. When they laugh, which is frequently, there is never any joy in it.' The script also mentions that the mark of the Mara should be a scar in the shape of a snake – not the more literal snake tattoo we see here.

■ The redness in Tegan's mouth here was achieved by the use of dental disclosing tablets, which are commonly used by dentists to show the extent of plaque on their patients' teeth.

■ The electronic 'screech' that accompanies the Mara's more wicked moments was achieved by Peter Howell running a violin bow along the edge of a cymbal, then sampling the sound and playing it back on a synthesiser.

Aris sits underneath a tree near the windchimes. The possessed Tegan drops apples on him. She tells him that, with her help, they could attack the dome and free his brother. She takes his hand – and the snake tattoo slips from her arm to his. Tegan collapses and Aris runs into the jungle...

■ Once again, there are references to the book of *Genesis* and the tempting fruits found in the forbidden corners of the Garden of Eden, as well as the fact that it is Eve who tries the fruit first and then leads Adam astray.

■ Some material was cut from these scenes in the final edit, which would have shown the possessed Tegan running around the windchimes and then grabbing a bag of apples from the Kinda's offerings, before climbing a tree ready to drop them on Aris' head.

A serene Sanders enters the dome and tries to get the terrified Hindle to open the Box of Jhana. Hindle once again locks up the Doctor and Todd, along with Sanders, and makes them take the box with them. Hindle orders them to look inside. The Doctor flips open the lid – and Todd screams in terror...

■ The script directions suggest that the sound that accompanies the opening of the box should match that of the windchimes from the forest outside. It also suggests that we should hear a snatch of *Three Blind Mice* again, but incidental music composer Peter Howell chose not to pick up on this. ►

Two Tegans, too much?

Tegan is possessed by the Mara.

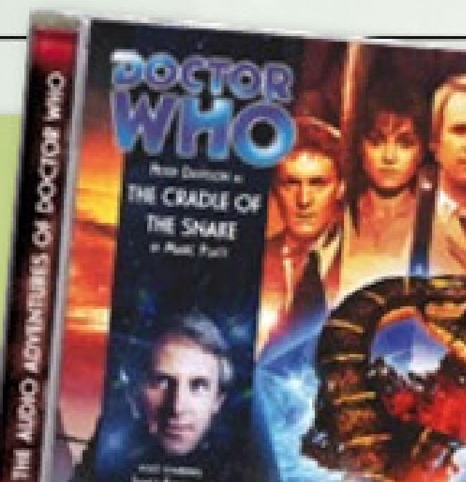
Panna sees the future.

Don't press that button!

NEVER DEFEATED

In *Snakedance*, we learn that the Mara was created from the minds of the people of the planet Manussa and given form by their precious Great Crystal. It went on to build the terrible Sumaran Empire and rule in terror until it was banished back to the dark places of the inside. When the Doctor arrives on Manussa and once again drives off the Mara, he thinks it really is the last he'll see of the creature… Oh, will he never learn?

Having finally secured actress Janet Fielding to work with her former co-stars Peter Davison, Sarah Sutton and Mark Strickson, Big Finish launched a series of new audio adventures for the Fifth Doctor, Tegan, Nyssa and Turlough with a trilogy of stories culminating in a second rematch with the Mara. In *The Cradle of the Snake* (2010), the Mara, after trying once again to possess Tegan, ends up inside the Doctor's mind. The creature pilots the TARDIS back to Manussa, a century before the creation of the Sumaran Empire, and attempts to take over the planet. The Doctor stops it – but at least this time he is sensible enough to acknowledge that, as the Mara exists inside the minds of everyone, the creature can never truly be destroyed.



In *Tales of Trenzalore* (2014), a collection of short stories based on the Eleventh Doctor's long last stand as seen in *The Time of the Doctor* (2013), the Mara proves the Fifth Doctor right by mounting an assault on the good citizens of Christmas. While the other enemies of the Doctor were attacking Trenzalore because they wanted to avoid another Time War, the Mara – which feeds on fear and anguish – wanted the exact opposite. Creating itself a new human-snake hybrid body, it sets about trying to get the Doctor to speak his true name, so triggering the war.

The possessed Aris leads the Kinda into battle against the TSS.

PART THREE

FIRST BROADCAST: 8 FEBRUARY 1982

A tiny doll springs out of the box. It seems to be a joke – until the Doctor notices something else inside. The lights in the dome flicker as the power cuts out. A terrified Hindle screams for the lights to be turned on.

■ The doll is described as a 'Green Man' in the script, a folkloric figure representing nature and rebirth, usually portrayed as a male face made of leaves. Green Men are often found as carvings on British churches, and on the name signs of the pubs nearby.

Without power, the cell door glides open. The Doctor and Todd's faces are bathed in the box's strange light. They see visions of the Kinda, happy in their paradise.

■ In a detail added by Saward, Panna and Karuna beckon the Doctor and Todd towards their cave.

Sanders sits on the floor, grinning vacantly, tears in his eyes. The Doctor takes Todd out of the dome and into the jungle, while Adric leads Sanders with the box to the control room.

■ In the scene as originally recorded, we once again hear Hindle screaming, "Turn the lights on!" at this point, though this was cut in the final edit at the request of Nathan-Turner, who thought the line inappropriate considering the scene took place during the day. (This argument ignores the fact that, at this point, Hindle is growing increasingly unhinged and detached from reality.)

Aris notices the snake on his arm, and covers it up by winding vines around his forearm.

■ In another Biblical allusion, Aris' actions echo those of Adam and Eve using leaves to cover their nakedness in *Genesis*.

> 'The costumes for the Kinda were inspired by Paul Gauguin's 1891 painting *Ia Orana Maria*.'

The Doctor and Todd set out to find the cave they saw in their visions. As they make their way through the jungle, they are surrounded by Kinda tribespeople, and a masked Trickster (Lee Cornes) puts on a little show.

■ The costumes for the Kinda tribespeople were inspired by the figures in Paul Gauguin's 1891 painting *Ia Orana Maria*.

■ One of the Kinda is played by Graham Cole, who, like Simon Rouse and Jeffrey Stewart, would go on to star in *The Bill*, playing PC Tony Stamp from 1987-2009.

■ One of the other Kinda extras is Glen Murphy, who will return to *Doctor Who* to play Dibber in *The Trial of a Time Lord* (1986).

■ Lee Cornes starred as *Grange Hill*'s Mr Hankin, a character he played from 1990-2002. He has also appeared in small roles in a number of comedy series, including *Blackadder II*, *Red Dwarf* and *Toast of London*.

■ The script suggests that the Trickster should resemble the Green Man doll from inside the Box of Jhana.

Aris arrives, shocking the Kinda with his ability to speak. Karuna suspects he is a figure from prophesy – a man with voice who must be obeyed. As the Kinda start to treat him as their leader, a suspicious Karuna takes the Doctor and Todd to Panna.

■ Notice the steps leading up to Panna's cave. Set designer Malcolm Thornton imagined the cave to be on higher ground, above the jungle in clearer, colder air.

Hindle has rigged explosives in the dome, in preparation for his plan to destroy the jungle. Adric tries to sneak off, but the armed Kinda block his exit. Hindle would much rather play a game…

■ The detonator for the explosives was scripted to be part of the set, not a handheld device.

Hindle builds a model city on the floor of the control room.

■ Bailey was not happy with the realisation of Hindle's toy city. "Imagine my horror to see this cardboard cornflake box construction," he told **DWM**. "That city should have been a very serious enterprise, but it was made out of toilet rolls! If the dome had been full of this marvellous model city and outside was Eden – I mean, that's a fantastic image!"

Panna emerges from her cave to meet the Doctor and Todd. Karuna tells Panna about Aris' voice. "It is all beginning again," says Panna. "The Great Wheel will begin to roll downhill…" They are interrupted by Aris' arrival. Aris takes the Kinda and prepares to attack the colonists. Panna realises that Aris is not who he claims to be.

■ The Great Wheel is inspired by the Buddhist Bhavacakra, the 'wheel of life' or 'wheel of becoming' in Buddhist belief. This wheel represents the many states of existence a person is said to go through, time and again, as they live their lives or are reincarnated into the next. As Panna puts it: "Wherever the wheel turns, there is suffering, delusion and death." Escaping the wheel, by reaching the state of blissful Nirvana, is the only way to break this cycle.

The Doctor has noticed the snake on Aris's arm – and Panna knows what he's seen. "It is the mark of a Mara, the evil one."

■ Panna's mention of "a Mara", as opposed to *the* Mara, is a remnant of Bailey's original concept of the Mara as a creation of a person's subconscious. Each person, it is to be presumed, has a Mara deep inside their mind. Note also that, in the script directions quoted earlier, Bailey writes that 'a Mara takes a joyful pleasure in causing discomfort and pain', suggesting that a person possessed in this manner becomes a Mara.

Panna helps the Doctor and Todd understand what's at stake by helping them to share a vision. Transported to a strange reflection of Panna's cave, they see the Kinda tribespeople standing in a clearing, circled by clocks on plinths – digital clocks, alarm clocks, even hourglasses and sundials. Time is running out – the clocks are moving towards midnight, towards "the end of everything"…

■ The vision as scripted differs in a number of ways. Firstly, it suggests that the whole sequence should be filmed in black and white, with only the Doctor and Todd in colour. The description of the vision itself opens like this: 'The forest view in front of them, framed by the cave mouth, begins to crack and peel away.' Panna suffers a dramatic tumble: 'Panna standing on top of one of the remaining plinths, her arms outstretched. The remainder of the Kinda are now cowering around the base of the plinth. Suddenly the air is filled with the now familiar evil laugh of the Aris-Dukkha. The laugh builds in volume as the plinth Panna is standing on collapses.' And the whole thing ends with a shot of one of the clocks: 'It is an old-fashioned double bell alarm clock. The clock reads twelve. The sound of crashing masonry. Laughter and wind build to an almost unbearable level as the screen dissolves into brilliant white.'

■ Panna's collapsing plinth was constructed by Visual Effects Designer Peter Logan but, due to recording running behind, this part of the sequence was abandoned.

■ The visions take place in somewhere called 'The Beyond', according to the script.

They emerge from the vision and find themselves back at Panna's cave – but the old woman is dead!

PART FOUR

FIRST BROADCAST: 9 FEBRUARY 1982

The Doctor tells Karuna that Panna has died. "Idiot," she says. "Of course I'm not dead…"

■ Keen to play down the 'mystical' idea of Panna being reincarnated into Karuna, Grimwade asked Sarah Prince not to emulate Mary Morris' performance too closely – although her first word is Panna's 'nickname' for the Doctor.

While Hindle and Sanders play in their model city, Adric sneaks off and steals the TSS. The Doctor, meanwhile, finds Tegan under the windchimes, asleep and apparently unharmed. He interrogates her about her dreams and realises she was possessed by the Mara. And in the jungle, Aris commands the Kinda to build a TSS-like structure out of sticks and vines…

■ The Kinda's TSS is evocative of the 'cargo cults' that grew up on the Melanesian islands in the early twentieth century. Following their meetings with Westerners who arrived in aeroplanes carrying extensive cargoes, the islanders would build mock runways out of natural materials, in an attempt to 'persuade' the precious cargo-carrying planes to return.

There is a battle between the real TSS, containing Adric, and the wicker TSS, containing Aris. Adric is unable to properly control the vehicle. He opens fire wildly and the Kinda run off. He destroys the wicker TSS, and Aris tumbles backwards.

■ Pay attention to Adrian Mills' eye-line at the end of the fight: he constantly glances down to the piece of wood that's been set on fire by the special effects, clearly worried that it might make the whole jungle go up in flames!

■ In the script, this fight scene was much more involved, and featured a crowd of Kinda onlookers. It was envisaged as a big action set piece – but in the end, the scene ran far shorter than imagined, which helped to contribute to this episode under-running.

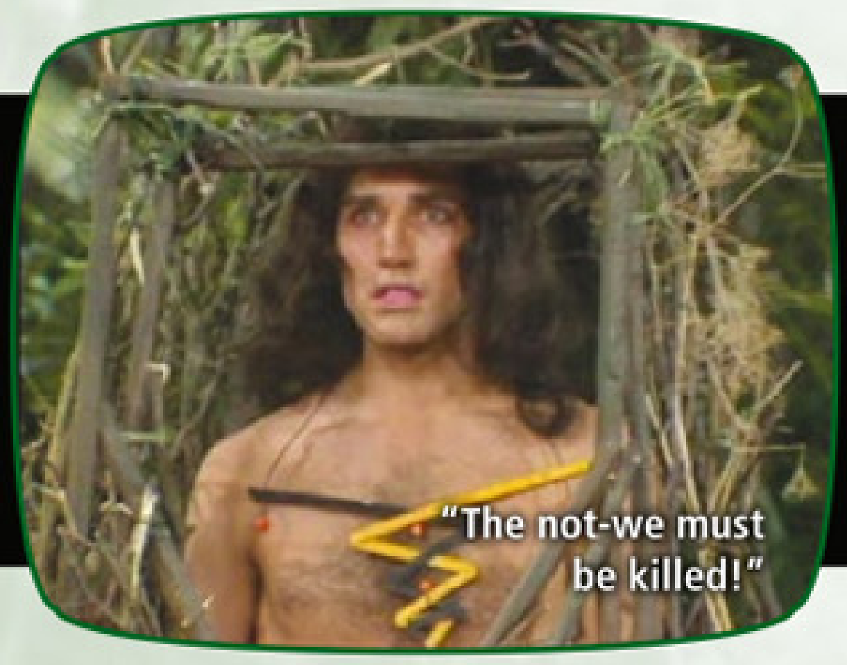
The Doctor rushes in and manages to calm Adric down enough to release him from the machine. Aris escapes.

■ The recording of these scenes was paused while Matthew Waterhouse and Peter Grimwade settled a disagreement about Adric's reactions to these events. Grimwade thought Adric should only be concerned about his own safety, but Waterhouse wanted him to worry more about the people he might have hurt while he was inside the TSS. Although Waterhouse won the argument, this causes a weird moment at the opening of *The Visitation*, the story that followed *Kinda* in transmission order, which had already been recorded. When the Doctor and Adric recall these events in *The Visitation* (and the Doctor, referring to the scripted, more action-packed version of the scene, tells Adric he could have "destroyed the whole Kinda tribe"), Adric is blasé about the Kinda's well-being.

The Doctor and Todd race into the control room while, in a corridor outside, Tegan and Adric discuss Hindle's state of mind. Adric notices an explosive primed and ready for detonation, but Tegan warns him off trying to deactivate it.

■ "There's nothing we can do except wait," says Tegan – twice – in this scene, almost as if she's killing time… During the final edit, Part Four turned out to be significantly shorter than its allotted running time – and with recording done and dusted, the options for fixing this problem were limited. Christopher Bailey was asked to write two new scenes to pad out the running time – this is the first of these. As the guest cast were no longer available, he was told to use only the regulars, and as the sets for *Kinda* had been dismantled, their settings were very restricted – which is why both scenes feature only Adric and Tegan, in quite a tight shot, against a single panel of wall. The extra scenes were recorded during studio sessions for *Earthshock* (1982), which was also directed by Peter Grimwade.

■ Saward asked Bailey to include a fuller explanation of the Mara's nature in this scene, but the writer refused, commenting in a reply to his script editor that 'to have them coming in… ►


"The not-we must be killed!"

"You can't mend people!"

The Mara is revealed!

A polite farewell.

"Mummy! Mummy, make him go away!"

Aris interrupts Panna's preview of the future.

> **'Richard Todd and Simon Rouse planned to stroll arm-in-arm into the jungle sunset, carrying flowers...'**

◄ finishing off that conversation seems to dissipate the tension around the matter at hand, *ie* will Hindle blow the base up?'

The Doctor accidentally steps on a cardboard inhabitant of the model city. He picks it up, apologising, and Hindle tries to snatch it back – tearing its head off in the process. In a fit of rage, Hindle leaps for the detonator button, but the Doctor wrestles him to the ground. In the fracas, the mirror is broken and the Kinda servants escape.

■ Again, Bailey was unimpressed with the finished cardboard people: "Those cardboard figures should have been made with enormous care," he said in his **DWM** interview, "so that when [Hindle] pulls the head off one and Simon says so brilliantly, 'You can't mend people!'... I mean, casual viewers would have taken one look at that and..." He tailed off, interviewer Benjamin Cook tells us, and then gave a hopeless shrug.

Hindle frees himself and is about to hit the button when he sees Todd holding the Kinda's wooden box. She teases him with it, telling him she'll hand it over only if he promises not to open it. She gives it to him, taking the detonator button from him in return. Hindle breaks his promise and rips open the box – his face is bathed in the light.

■ In the script, Hindle orders the Kinda to detonate the explosives, which is why, in the scene as recorded, the Doctor clamps his hand over Hindle's mouth. (Though if Hindle can communicate telepathically with his Kinda servants, as the rest of the story suggests, what was the Doctor actually hoping to achieve?) It's only after he's freed himself from the Doctor's grip that he tries to set off the bomb himself.

■ The starchart hanging on the wall here will later be seen in Adric's bedroom, in *Earthshock*.

■ This sequence in the dome is the last we see of Hindle's Kinda servants. In the script, they escape back into the jungle together, freed from Hindle's control when the mirror is shattered.

Meanwhile, in the exciting corridor outside, Adric and Tegan blather on, blaming each other for everything that's happened.

■ This is the second, late-recorded 'padding' scene. Bailey was concerned that this extra material may actually cause the episode to over-run, and so suggested the scene could instead begin at the Doctor's arrival halfway through.

The explosives deactivated, and Hindle's broken mind healed by the Box of Jhana, the Doctor prepares to confront Aris and the Mara. Inspired by Hindle's control over the Kinda, the Doctor explains that he needs some large mirrors. Adric suggests the dome's solar generator panels.

■ "The box is a powerful Kinda healing device," the Doctor explains when remarking on Hindle's recovery. "I suspect it generates sound at a frequency beyond our ears... Helps bring the mind back into phase." This psuedo-explanation was as far as Bailey was prepared to go in explaining the box's secrets.

The Doctor has gathered Karuna and the Kinda in a forest clearing, where they have built a ring of mirrors. He plans to confront the Mara with a reflection of its own evil, so destroying it. Karuna uses herself as bait to lead Aris into the circle of mirrors – where he is trapped. The tattoo slides off Aris's arm, turning into a real snake which begins to grow in size...

■ There's a few last bits of padding in this sequence: Peter Davison, Janet Fielding and Matthew Waterhouse recorded new shots of their characters struggling with the mirrors, which were cut into the sequence of the Mara's defeat.

The Kinda pull Aris clear, while the snake grows bigger and bigger, until it towers over them all...

■ The Mara was originally conceived as an electronic effect, but a giant prop snake was used instead. The snake was built by outside contractors Stephen Greenfield Construction, and was made large enough to contain actor Stephen Calcutt, who operated the prop from inside – and it wasn't terribly well liked by anyone involved. Bailey, in particular, was disappointed with the realisation of his 'big villain', writing to Saward, 'I do hope the shots of the Mara can be improved.' (They could be – but only 29 years later, when the sequence was jazzed up with a CGI snake for the story's DVD release.) He commented in his **DWM** interview that "the snake was not supposed to be pink and plastic!" and went on to explain that if he felt he'd had better communication with the director and his team about the limits of the production, he could have written a much more workable scene.

Finally, the Doctor's plan to confront the Mara with its own evil succeeds, and it dissolves in a rush of energy. Karuna explains that they are now free of the Mara's curse.

■ In his very first draft scripts, Bailey had written the story with the older, wiser Fourth Doctor in mind. As originally conceived, the ending would have seen the Doctor defeating the Mara in the knowledge that it was only a temporary victory, and that the Mara would one day return to Deva Loka. With the change to the Fifth Doctor, it was felt that this sage wisdom did not fit the new character and so the dialogue was cut.

Todd tells the Doctor that the motherworld have accepted her recommendation, that Deva Loka is unsuitable for colonisation. Now at peace, Hindle and Sanders wander the jungle.

■ If you go back to the beginning, you'll note that Sanders has his uniform jacket neatly done up all the way through the story – up until this point. It was Richard Todd who suggested that now, as he's finally at peace with himself, Sanders would chill out and unzip. During rehearsals, Todd and Simon Rouse planned their final appearance to be an arm-in-arm stroll into the jungle sunset, carrying native flowers as they went. John Nathan-Turner, worried this might be seen as too camp, put the kibosh on their idea.

Nyssa has awoken, completely recovered after her sleep. The Doctor bids Todd farewell, and the TARDIS departs.

■ As was common for the series at the time, the following story – *The Visitation* – spends a little time early on picking over the events of this one. The Doctor berates Adric for his reckless use of the TSS, while Tegan shares with Nyssa how "unnerved" she was by the Mara taking over her mind. **DWM**

FURTHER INFO

DVD

As part of the *Mara Tales* box set

COMPANY BBC Worldwide

YEAR 2011

CAT NO BBCDVD 2871

AVAILABILITY Out Now

VIDEO

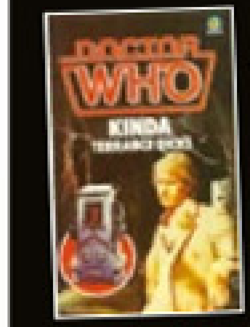
COMPANY BBC Video

YEAR 1994

CAT NO BBCV5432

AVAILABILITY Deleted

NOVELISATION


COMPANY Target/ WH Allen

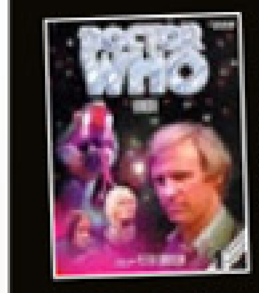
YEAR 1983

BOOK NO 84

AUTHOR Terrance Dicks

AVAILABILITY Out of Print

TALKING BOOK


COMPANY BBC Audio

YEAR 1997

READ BY Peter Davison

AVAILABILITY Deleted

> **'Destroy the infinite is a full-on thriller... 50 minutes of relentless action...'**

Destroy the Infinite

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), David Sibley (the Eminence), Michael Fenton-Stevens (Moorson), Clive Mantle (Tillegat/Lieutenant Treeves)
RRP £10.99 (CD), £8.99 (download)

The Doctor finally has his long-awaited first encounter with the Eminence – the nasty, sentient, zombie-making gas creature previously encountered by several of his future incarnations. But *Destroy the Infinite* is anything but vaporous. Instead, it's a full-on thriller that's pretty much a war movie compressed down into 50 minutes of relentless action.

It begins when the TARDIS arrive on Delafoss, which was meant to be a paradise planet, a shining beacon of utopia among the human space colonies. Instead, the Doctor and Leela find the world transformed into a barren wasteland, choked by pollution and acid rain, and in thrall to the Eminence's Infinite Warriors. The Infinite Warriors have created a massive battleship – also called the Infinite – in order to conquer thousands of planets. The Earth has dispatched its own ships to counter the threat, only to be faced with a huge moral dilemma: the Infinite Warriors have herded thousands of innocent human colonists onto the Infinite. Destroy the ship, and thousands of innocents die; allow it to launch, and billions could fall victim to the Eminence.

It's a straightforward moral dilemma that's complicated by the fact that the Doctor has been taken over by the Eminence's breath of forever. This leaves Leela with her own dilemma – can she rescue the Doctor, or is he lost to her?

The strength of *Destroy the Infinite* is in the stark simplicity of its choices: kill or be killed, the life of thousands versus the life of billions. It has a kind of *Dan Dare* good-versus-evil moral certainty that's refreshingly straightforward.

The downside is that *Destroy the Infinite* is quite predictable – it's not so much that we know the Doctor is going to survive his conversion to an Infinite Warrior, more that the method of his survival is pretty guessable. We're even denied the pleasure of hearing a lot of an evil Fourth Doctor – which would surely have given Tom Baker a chance to out-Meglos himself.

But for all that, and for all it's a war story, *Destroy the Infinite* doesn't glorify conflict. It ends with a genuinely haunting reflection on the human cost of war, and the true horror of the Eminence that was enough to give this listener pause for thought, and cast a very different light on the author's real sympathies. **MATT MICHAEL**

The New Adventures of Bernice Summerfield

AUDIO DRAMA Big Finish
WRITTEN BY Nev Fountain, Una McCormack, Guy Adams, James Goss
STARRING Lisa Bowerman (Professor Bernice Summerfield), Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Nicholas Briggs (The Daleks), Terry Molloy (Davros), John Finnemore (Steven Day), Xavier (Miles Jupp)
RRP £35.00 (CD), £30.00 (download)

Back in the early 1990s, when it felt like *Doctor Who* was never coming back to television, we had to look to Virgin's *New Adventures* novels for our regular fix of adventures in time and space. At first, the books struggled to make their mark – but all that changed when Professor Bernice Summerfield arrived on board the TARDIS, in Paul Cornell's *Love and War*. Bernice was a breath of fresh air. She liked to drink, she cracked sarcastic jokes, and she generally enjoyed her travels, whereas the Seventh Doctor and Ace were increasingly moody, 'dark' and fractious.

So perhaps it's fitting that Benny's return happens just at the moment when the Seventh Doctor audios were becoming increasingly introspective and gloomy, full of death and betrayals. The first of the four plays in this collection – *The Revolution* by Nev Fountain – is definitely the most straightforwardly fun Seventh Doctor play we've had for absolutely ages.

Basically a massive shaggy-dog story, *The Revolution* begins with Benny drinking an Australian bartender under the table before chucking in a brain-addled Doctor, a race of space frogs, silly robots, rapacious corporations and a plot that pits religion against fundamentalist science.

> **'The Seventh Doctor, Ace and Bernice are an all-time favourite TARDIS crew...'**

Fortunately, while the Doctor is recovering from being trapped in suspended animation for decades, Benny's on top form – throwing out the kind of razor-sharp one-liners (like, "The Doctor without a plan is just an annoying man in a hat") that would make Steven Moffat proud. *The Revolution* plays like a love letter to the *New Adventures* – and particularly the ones written by Gareth Roberts – whilst taking the time to remind us that Benny's enjoyed 17 years of her own standalone stories and is more than capable of playing the lead role.

It's a masterful opening which is pretty much unbeatable for comic highlights – so wisely story two, *Good Night Sweet Ladies* by Una McCormack, opts instead for spooky gothic chills. Benny is on the trail of Ace, which takes her to a mysterious haunted planet complete with Daleks that are even creepier than usual. Trapped with a cowardly sidekick and a sinister woman, Bernice has to try to unravel the mystery of the planet before time runs out.

Picking up on one of Benny's fundamental characteristics – the guilt she feels over her mother's death – *Good Night Sweet Ladies* is hardly a laugh a minute, despite Benny's self-preserving sense of humour. However it's a good contrast to the first play, and the most moving story in the collection.

The third play is *Random Ghosts* by Guy Adams, and it's superficially the most difficult play in the collection, going for an experimental technique of telling the whole story in snippets of scenes. There's a good reason for this beyond showiness, though – the planet Benny's trapped on has pockets of time all over it that mean that the inhabitants are forced to live through the same day over and over, and their only memories come from these snippets of recordings that they can preserve until the next 24-hour window.

Lisa Bowerman and Sylvester McCoy, *aka* Benny and the Doctor!

Once you've got your head around the concept and the unusual presentation, though, *Random Ghosts* is a strong addition to the collection – a love story for Benny, and a fantastic twist at the end that, like all the best reveals, is hidden in plain sight. It also reacquaints us with Ace, whose presence has been felt rather than heard in the first two plays, and thoroughly nails her wary but respectful relationship with Benny.

The final story, *The Lights of Skaro* by James Goss, is equally off-the-wall, crashing various takes on Dalek history together to create a kind of medley of greatest hits that gives a different perspective on the root of the Daleks' evil.

It also brings together the themes of the box set – the Doctor's guilty conscience, Ace's fumbling attempts to become a Time Lord and Benny's anger at what the Daleks stole from her. The confrontation between Benny and the Dalek Emperor deserves to top one of those 'greatest moments' polls. As does Nicholas Briggs' performance as the Daleks – recreating the booming Emperor from *The Parting of the Ways* as well as the harsh, robotic voices of the original Dalek serial. What that man can do with a ring modulator beggars belief.

Rounding out the four stories with a fifth disc packed full of extras, *The New Adventures of Bernice Summerfield* very much lives up to its title – the Doctor and Ace only appear in two plays each, and then only in supporting roles, and it's Lisa Bowerman's Benny who's the undisputed star of this collection.

This has two benefits – firstly, it means that anyone unfamiliar with Benny from her own audio series (what are you thinking? Buy them at once!) gets an intensive and intensely engaging introduction to the character.

Secondly, it makes the box set actually feel like the *New Adventures* novels, in which the Doctor was frequently presented as a shadowy figure laying plans in the background, and Ace was shunted off for whole books at a time.

However, the best thing about this box set is that it promises us more *New Adventures*. Though I like Hex, Raine and Klein, the combination of the Seventh Doctor, Ace and Bernice is an all-time favourite TARDIS crew. And if there is another box set (start that letter-writing campaign now and demand it, just to be sure!), I'll be first in the queue for it. **MATT MICHAEL**

Masquerade

AUDIO DRAMA Big Finish
WRITTEN BY Stephen Cole
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Rebecca Night (Helene), Victoria Hamilton (Marquise De Rimdelle)
RRP £14.99 (CD), £12.99 (download)

Listening to *Masquerade*, the last in the latest trilogy of Fifth Doctor and Nyssa plays, I found myself repeatedly reminded of *Star Trek: The Next Generation*. Because *Masquerade* features exactly the kind of reveals and plot twists that *The Next Generation* managed to string seven years of stories out of, and crams pretty much all of them into one 90-minute play.

The play opens with the Doctor and Nyssa in period costume, hob-nobbing with the Parisian elite. However, something's wrong – the Doctor has a headache and keeps forgetting things, and Nyssa's oddly distracted. And just as so many *Next Generation* episodes turned out to be hologram fantasies, so it turns out that eighteenth-century France is just a mask for a more complicated story.

But whereas that would be the climactic twist in a *Next Generation* episode, in *Masquerade* it's just the beginning. Writer Stephen Cole throws in dimensional breaches, shadow matter universes, a relentless robot service crew, deadly space plagues, apparently benign but sinister aliens, and mind control. It sounds like it could be utterly ghastly, but somehow, it just about comes off. Partly that's because it seems so in keeping with *Doctor Who* circa 1982, which is full of odd spaces and strange sci-fi ideas. Combined with Simon Robinson's hugely evocative period-accurate score, this audio couldn't be more Season 19.

Partly it's because Peter Davison is magnificent. There's a scene in the final episode when he believes Nyssa has died, and Davison makes the Doctor sound utterly bereft, so that even as we know logically that Nyssa can't be dead – she has to survive for *Arc of Infinity* – for a moment,

we really believe that she might be. Largely, though, it's just down to the fact that *Masquerade* is full of ideas. It's packed with plot reversals, character reveals and surprises. That isn't to say the play is perfect; Nyssa gets hardly anything to do, which is a real shame given that this trilogy was an opportunity for her to take a bigger role.

Reservations aside, though, *Masquerade* is easily the strongest story of the trilogy, and one of the better main range plays this year. It's also left this listener with a hankering for Big Finish to stop toying with giving the Fifth Doctor a new companion, and actually follow through on the idea. Or maybe just cast a guest star of the week as Kamelion. **MATT MICHAEL**

The Gallifrey Remixes

MUSIC No Bones Records
ARRANGED BY Dominic Glynn with Justin Mackay
RRP £3.96 (download only)

Doctor Who has never known a more turbulent year than 1986. Under attack from high-ups in the BBC's management, and riven by internecine conflict within its own production team, the show was teetering on the brink – but even in those difficult days, there were triumphs. Among them was a brand new arrangement of the *Doctor Who* theme by newcomer Dominic Glynn, who would go on to provide some of the show's best incidental scores over the next few years. Although it was replaced after just one season, the version of the theme heard during *The Trial of a Time Lord* remains a fan favourite – and now, nearly three decades on, Dominic Glynn has revisited it for this four-track EP.

After last year's glut of anniversary merchandise, even the most ardent of *Doctor Who* fans might be forgiven for wondering whether they really need yet another reimagining of that famous signature tune to add to an already heaving collection – but banish any such doubts, because this release is something rather special. Years of experience in the world of leftfield electronica have equipped Dominic Glynn with the chops to achieve something really classy here,

Dominic Glynn
DOCTOR WHO
The Gallifrey Remixes

and he has risen to the occasion with flamboyance and flair.

Kicked off by an echoing sample of Colin Baker's celebrated rant from *The Trial of a Time Lord* about monsters and power-mad conspirators, the opening *Gallifrey One Remix* is a seven-minute epic which rips and re-wraps the *Doctor Who* theme against a pulsing electronic groove, sweetly mysterious and irresistibly slinky, sometimes even veering towards 1990s trip-hop as it builds up layers of ambient sound before stripping them away and looping them back around in ever-shifting configurations. During one of the breakdowns, Colin Baker turns up again with another favourite *Trial* soundbite – the one about matter dispersing, coalescing and re-forming into other patterns. It's so apt that it could have been written for the occasion.

The three-minute *Radio Gallifrey Edit* is what, in the old money, we might have called a seven-inch version of the above, sprinkled with a few fresh spangles along the way. Next up is the *Gallifrey After Dark Remix*, which at a whopping eight minutes is the longest of the set. This one takes no prisoners: the rhythmic zaps and phased synth effects pile up in ever more ornate abundance, and trippy percussion-free segments alternate with a full-on pounding club beat. And here's Colin again, this time wildly distorted into a latter-day Jagaroth gargling "Daleks! Sontarans! Cybermen!" to fade.

Finally there's the *Syzygy Remix*, in which Glynn teams up with his longtime partner-in-electronica Justin Mackay. The main *Doctor Who* melody is a little more front-and-centre here, but as on the other tracks the driving rhythm and washes of synthesizer create something deliciously new.

Don't settle for listening to this through tinny earbuds; it sounds ten times better through proper headphones or, better still, speakers. Across all four tracks Glynn has beefed up the sound of his 1986 original, at times introducing a spunky, almost slap-bass style to that famous da-da-da-dum, and dropping in the occasional nod to the pneumatically pumped-up Peter Howell arrangement of the early 80s. But this is still recognisably and rightly the Dominic Glynn version: deconstructed and explored, dismantled and reassembled, spacious and exciting. Unlike most clubbed-up versions of the *Doctor Who* theme, this is something that you could genuinely imagine going down a storm in a festival tent packed with blissed-out ravers. Until that opportunity arises, enjoy the next best thing: close the windows, lower the lights, and play it loud. **NICHOLAS PEGG**

Second Chances

AUDIO READING Big Finish
WRITTEN BY John Dorney
PERFORMED BY Wendy Padbury and Emily Pithon
FEATURING The Second Doctor, Zoe, Jamie
RRP £8.99 (CD), £7.99 (download)

Zoe's stolen memories of her travels with the Doctor is a thread that's run intermittently through the *Companion Chronicles* since they began. The final *Companion Chronicles* release returns to the theme, reuniting Wendy Padbury with *Echoes of Grey*'s Emily Pithon, and offering a conclusion to Zoe's long-running cat-and-mouse game with the agents of the mysterious company.

The story revolves around the destruction of a space station in Saturn's orbit – an event that Zoe dimly remembers from her past, but which is also happening right now, in the present. A unique chance to prevent a tragedy, but only if Zoe can remember what went wrong the first time round.

It's a compelling set-up, and writer John Dorney layers on the tragedy, a sense of impending doom, and a surprising amount of anger – Zoe, and Padbury, have rarely been better than they are here, raging against the dying of the light. Confronted by Pithon's Ali, a brittle and bitter employee of the company, with a personal agenda thrown in, the pivotal moments of the play are filled with back-and-forth sparring, with one then the other gaining the upper hand.

Throughout run themes of regret, loss and sacrifice, and a real feeling of things coming to an end which are entirely apt for this final *Companion Chronicles* story. As a conclusion, *Second Chances* is entirely in keeping with the boldness of the series: rejecting a conventional happy ending for something that's more complicated, and more rewarding. The final two words of this – or any – *Companion Chronicles* adventure are perfectly chosen for a range that has so often been about remembrance, reflection and redemption. **MATT MICHAEL**

The Shakespeare Notebooks

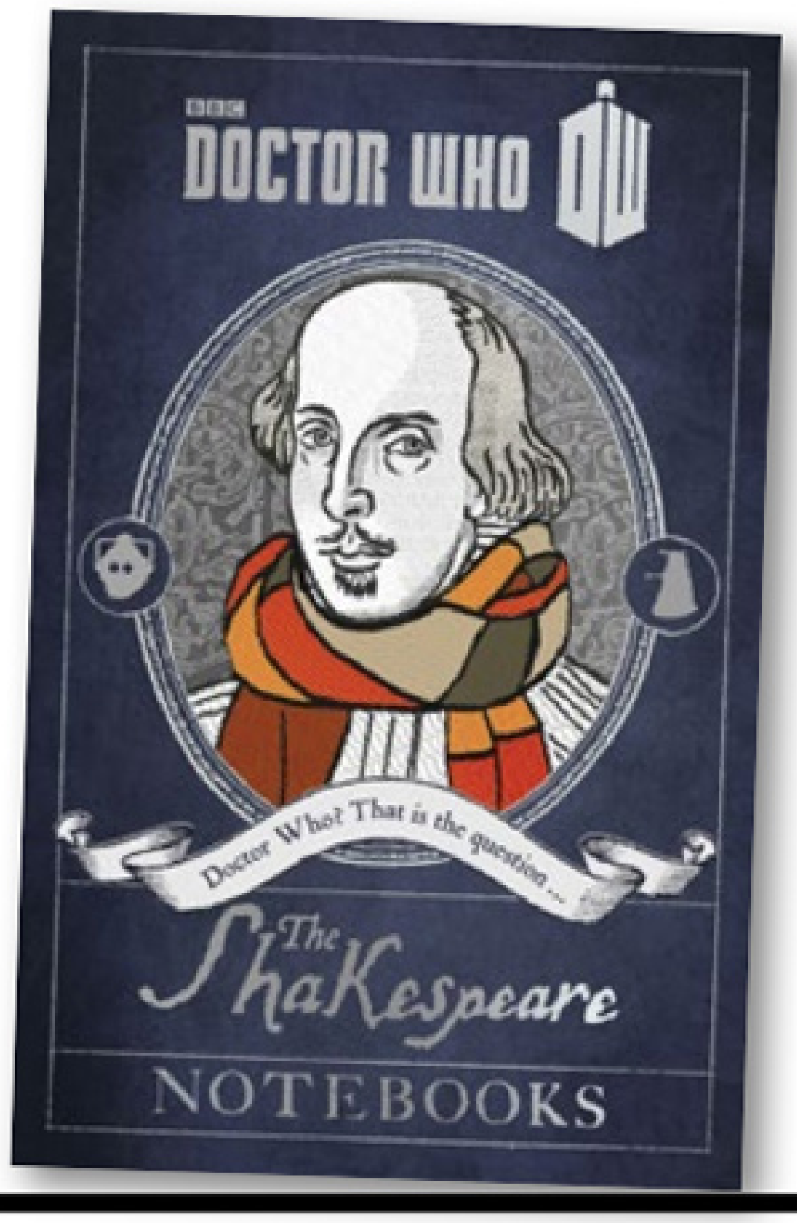
BOOK BBC Books
EDITED BY Justin Richards
RRP £9.99 (hardback)

Give or take a Marco Polo here and a Richard I there, *Doctor Who* in its original run was a bit 'all fur coat and no knickers' when it came to putting big historical names on screen. Under the stewardship of Russell T Davies and Steven Moffat, it's been a very different story, with portrayals of major historical figures – ranging from Charles Dickens to Richard Nixon – a staple of the revived series. *The Shakespeare Notebooks* is an inspired progression from the Doctor's meeting with the Bard in *The Shakespeare Code*, based on the idea that the Doctor not only met Shakespeare several times but was a major influence on his writing.

Taking the form of a collection of lost fragments of plays, the *Notebooks* are as much a love letter to Shakespeare as to the Doctor. To say almost anything about how various TARDIS crews (and some of their enemies) find their way into the plays would be to say too much: a lot of the joy to be had from *The Shakespeare Notebooks* comes from its ingenuity in finding ways to bring the universe of *Doctor Who* into Shakespeare's narratives. The enemies who resurface here may be familiar but they are not always the usual suspects, and have been smartly chosen to be appropriate to the play. (Spoilers are abhorrent, as we know, but to illustrate this I'll just say: think about the importance of a statue in *The Winter's Tale*.)

The authors also have an impressive way with Shakespearean verse. I loved the description of the Sixth Doctor's coat as, 'composed/Of hues that would perforce to boil/The jelly in thy orisons.' Best of all on this front are the early drafts of some of Shakespeare's sonnets, reworked to refer to the Doctor's regenerations and some classic adventures, and showing a nicely tuned ear for a closing couplet. The book also looks lovely, with illustrations by comic strip artist Mike Collins, and is cleverly designed; students familiar with the Arden Shakespeare will admire the use of footnotes.

Do you need to know your Shakespeare inside out to enjoy the book? Well, it helps, undoubtedly, but the book's sly humour, playfulness and delight in language are true to *Doctor Who* as well as to Shakespeare. And *Doctor Who* fans are, after all, a pretty literate bunch, famously described by Billie Piper in one interview as 'smart people, with sci-fi intellects'. The five authors – familiar names with an impressive pedigree in writing for and about *Doctor Who* – display that intellect in spades here, and are to be congratulated on such a cracking idea, executed with such wit and imagination. **HYWEL EVANS**



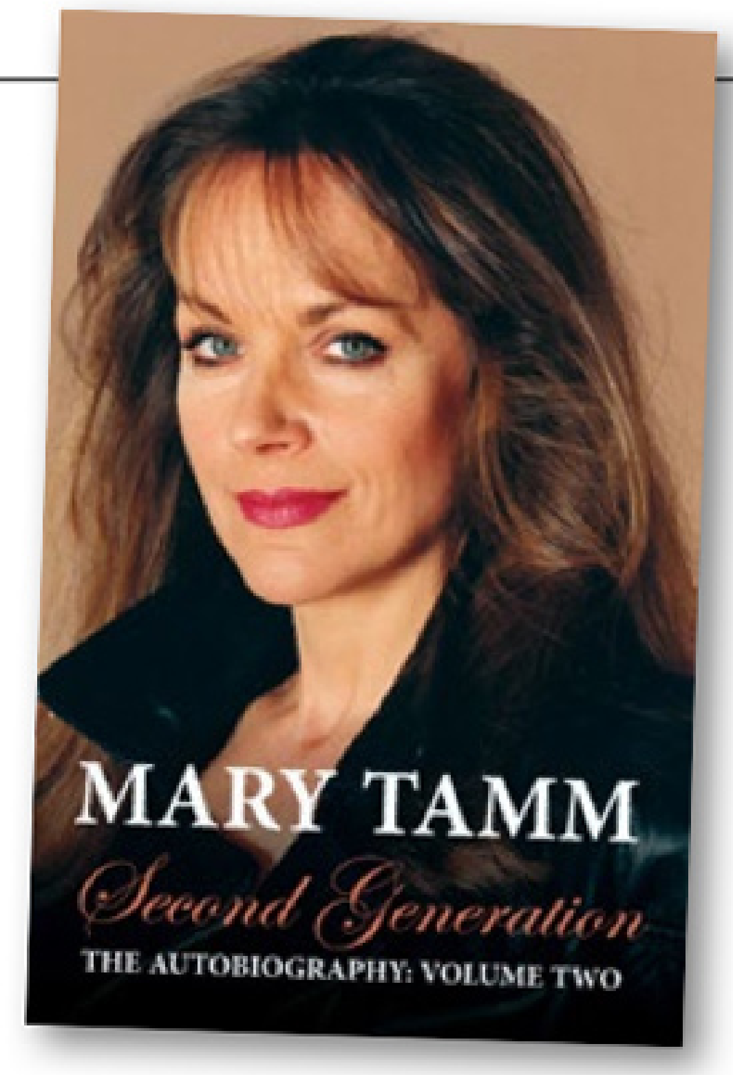
Second Generation

PAPERBACK Fantom Films
WRITTEN BY Mary Tamm
RRP £12.99

It's hard to believe that two years have passed since the death of Mary Tamm in July 2012 at the cruelly young age of 62. At the time of her passing, the actress was midway through writing the follow up to *First Generation*, the first volume of her memoir. Fantom Publishing has now published *Second Generation*, combining the material completed by Mary before her death, along with a collection of tributes from some of her many friends. It is therefore a book to be cherished.

For *Doctor Who* fans, there's much to enjoy here, opening with the recording of *The Androids of Tara* in 1978. Despite her frustrations with the lack of character development for Romana, Mary clearly enjoyed her time on the series. She certainly had a better relationship with Tom Baker than some of her predecessors and successors, and her stories from location shoots and studio sessions are tinged with warmth and wicked humour.

You'll be won over by tales of Mary's piggy-in-the middle role as she attempted to deflect Tom Baker's courting of Lalla Ward during *The Armageddon Factor* – at Ward's request. And you'll howl with laughter at Mary's description of the not-to-be-deterred Baker leaping from the back seat of a car to pursue a rapidly disappearing Ward down the street.



Mary departed *Doctor Who* after one season, re-entering the world of the jobbing actor. She adored the business of acting, of spending time with actors and crew. It's fascinating to read about her less familiar work – whether major dramas for the BBC, year-long runs in the West End, or panto with other *Who* stars.

Under the circumstances, it feels a privilege to be afforded a window into Mary's private life and her love for husband Marcus and daughter Lauren. As much as she seemed to thrive in the acting world, it is here that Mary Tamm seemed most content.

The optimism, humour and upbeat tone that characterises Mary's writing is infectious. This is a hugely enjoyable memoir that is, inevitably, tinged with great sadness in light of her premature death.

As the book closes with a selection of tributes to Mary from friends such as Steven Berkoff, Miriam Margolyes, David Warwick and many others, *Second Generation* becomes not only a memoir, but a lasting testament to the place Mary Tamm held in the lives of her family, friends, colleagues and fans. **MARK WRIGHT**

> **'The optimism, humour and upbeat tone of Mary's writing is infectious.'**

The Bog Warrior

EBOOK BBC Digital
WRITTEN BY Cecelia Ahern
FEATURING The Tenth Doctor
RRP £1.99

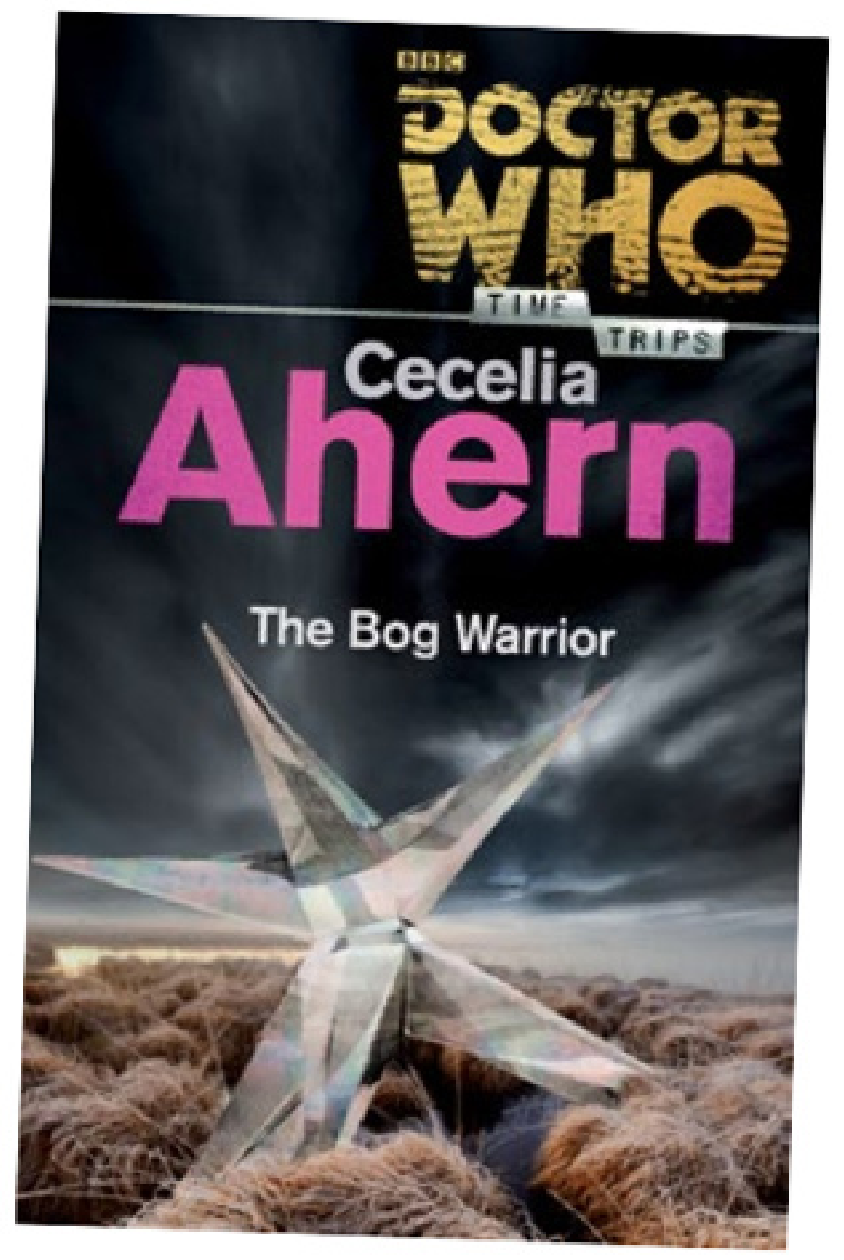
Doctor Who meets Cinderella: that's the basic gist of Cecelia Ahern's *The Bog Warrior*, a Tenth Doctor fairy tale of evil queens, dashing princes and dubious magic. It's a nifty idea for the next instalment in the *Time Trips* ebook series.

Set on the planet Cashel, it sees a solo Tenth Doctor stumble upon a ceremony in which Prince Zircon must choose a bride from the Bog People – dead men and women who have been resurrected by the tyrannical Queen Xenotime, as slaves – to prevent war. Not particularly happy with the prospect of cosying up with a corpse, however, Zircon instead makes a bid to marry his true-love Princess Ash.

It sounds fun; but sadly, it doesn't quite work. Instead of being the promised romp, the story finds itself plodding along, lacking the humour which could bring it to life. Instead, it's filled with bizarrely academic turns of phrase like: 'the Doctor identified Prince Zircon'; 'the boy assessed him suspiciously' and 'the Doctor continued his appraisal of the situation.' If you've ever wondered what a Dan Brown *Doctor Who* story would read like, you're in luck.

The Bog Warrior has other problems, too: a jarring pace in which an event can be built up to for several paragraphs only to be resolved in one sentence, and the sketchily-drawn personality of David Tennant's Doctor. In previous *Time Trips* entry, *Keeping up with the Joneses*, Nick Harkaway's take on the Tenth courted criticism from **DWM** for being a bit too "*allons-y!*," but is a revelation compared to Ahern's bafflingly blank version, who – bar a few clarifications that he is indeed a Time Lord – could very well be mistaken for anyone from Rory Williams to K9.

Despite a promising premise, regrettably this *Time Trips* entry is bog standard. **STEPHEN KELLY**



The Annual Years

BOOK Obverse Books
WRITTEN BY Paul Magrs
ILLUSTRATED BY Adam Bullock
RRP £15.95 (paperback)

In the 20-years between 1965 and 1985, *Doctor Who* fans all over the country searched beneath their Christmas trees for a certain A4-sized present. Today, the consensus seems to be that the *Doctor Who* Annuals published by World Distributors are nothing more than curios, not worthy of serious appraisal. The stories are nonsense, the artwork bonkers and the creators accused of never actually watching an episode of *Doctor Who* in their lives. If anything, the Annuals are a bit of a joke.

THE ANNUAL YEARS
PAUL MAGRS

Step forward author Paul Magrs, champion of the offbeat and slightly skew-whiff in *Doctor Who*, with *The Annual Years*. In this book, each Annual – including the one for *K9 and Company* – is examined in sections, the individual stories outlined before we delve deeper. The changing characterisation of the Doctor over the years is examined as are the 'fiendish wheezes' of his enemies. The differences to what we now accept as 'canonical' are highlighted, plus the many times the Annual stories actually seem to predict future conventions in the Doctor's ongoing story.

As you'd expect from Mr Magrs, this isn't dry academic analysis, but a warm, affectionate meander through the World Distributors universe. Paul has the uncanny knack of seeing gold in what others dismiss as naff, peppering the text with personal asides and pausing to consider some of the frankly bewildering editorial decisions.

It's not all whimsy, however. Paul has gathered together original correspondence between the TV Production team and World Distributors. Not only do these include increasingly desperate memos that point out that the Doctor's surname is not 'Who', we also see script editor Terrance Dicks nixing a story for being too gruesome for kiddies and producer Philip Hinchcliffe providing one of the best ever descriptions of the Fourth Doctor's character: 'Bernard Shaw, Professor Challenger and Sherlock Holmes seem to flicker under the surface... and a mad, mischievous Harpo Marx beams through the face from time to time.'

The book concludes with a fascinating series of interviews with just some of the many artists and writers who worked on the Annuals over the years. While most seem thrilled to be a part of *Doctor Who*, there are those who sound more than a little bitter about their place in its history. It's just a shame that the *The Annual Years* doesn't also include examples of the distinctive art that graced the Annuals themselves. Instead the reader will be constantly digging out their own copies or heading over to Ebay.

It certainly seems strangely fitting that *The Annual Years* boasts a cover that will – to be fair – divide opinion. Some will hate it, while others will love its idiosyncratic style – much like the Annuals themselves. **CAVAN SCOTT**

The Art of Neil Gaiman

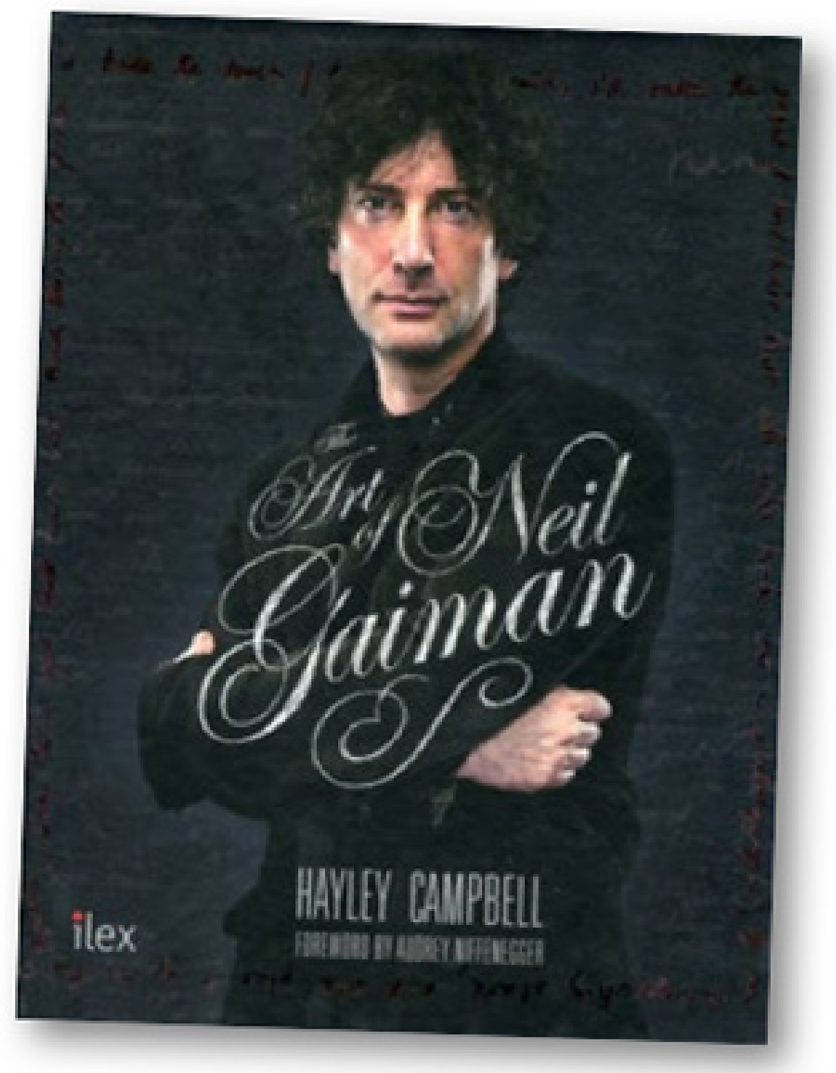
BOOK ILEX
WRITTEN BY Hayley Campell
RRP £25.00

A cult author who inspires messianic devotion in his fans, Neil Gaiman arrived on the *Who* scene in 2011, with the awards-guzzling *The Doctor's Wife*, after making a name for himself as a dreamweaving gothboy demigod through a variety of culture-quake comic books (*The Sandman*, *Coraline*) and bestselling novels (*American Gods*, *Stardust*).

In this bountifully illustrated canter through Gaiman's creative life, Hayley Campbell has been granted full access to his 'attic of archives' for the book – scrawled notes on hotel notepads, diary extracts, cartoons, vintage photos (the toddler pics are the only times you get to see him in coloured clothing) and newspaper cuttings. It's all here, from Gaiman's time penning features for top shelf gents' mags through his biography of Duran Duran ('the one book that was written solely for the money,' he says ruefully) to his breakthrough fictions, *The Sandman* and *Black Orchid* (no, not that one), via books on Douglas Adams and his sole script for the American TV space opera *Babylon 5*.

Despite her mateyness with the man whom Stephen King called 'a treasure house of story', Campbell remains wistfully starry-eyed about her black-clad subject. This is no objective trek through the writer's 30-plus years of work, and feels often like a proud mother sifting through the photo albums. But the unblushing nature of the loved-up prose doesn't irritate as it might, and instead slowly seduces you with its open-hearted sincerity.

Even if you're an agnostic in the world of Gaiman, it's not hard, as a *Doctor Who* fan, to see the likeness in the two fandoms. Gaiman says here that his fan base are 'a handful of beautiful goths and a handful of boys in dresses and a handful of sci-fi fans and a handful of nervous young girls with multicoloured hair and the people who look normal and the people who look like somebody's mum.' Gaiman is a cult figure whose home is on the bestseller lists, like *Doctor Who*'s is in the BARB top ten. Both are adored by a special few and by millions at the same time.



Everything's here, in exhaustive, intimate detail, but Gaiman's prodigious output means each venture only warrants four or five pages at most. *The Doctor's Wife*, so beloved of us, manages only two and a half, with *Nightmare in Silver*, his less cherished 2013 follow-up, barely warranting 300 words. When Campbell remarks that *The Doctor's Wife*'s rough cut ran to 56 minutes, there's no elaboration on what material was lost to editing, while Gaiman's experience working to commission, with a showrunner as his boss, is frustratingly unexplored.

Fan quibbles aside, this is a handsome book. Elegantly written, sumptuously illustrated, and full of uncomplicated love for its subject. If you start off wary of the cult of Gaiman, you'll be a fully-fledged gang member by the end. **STEVE O'BRIEN**

50 for 50

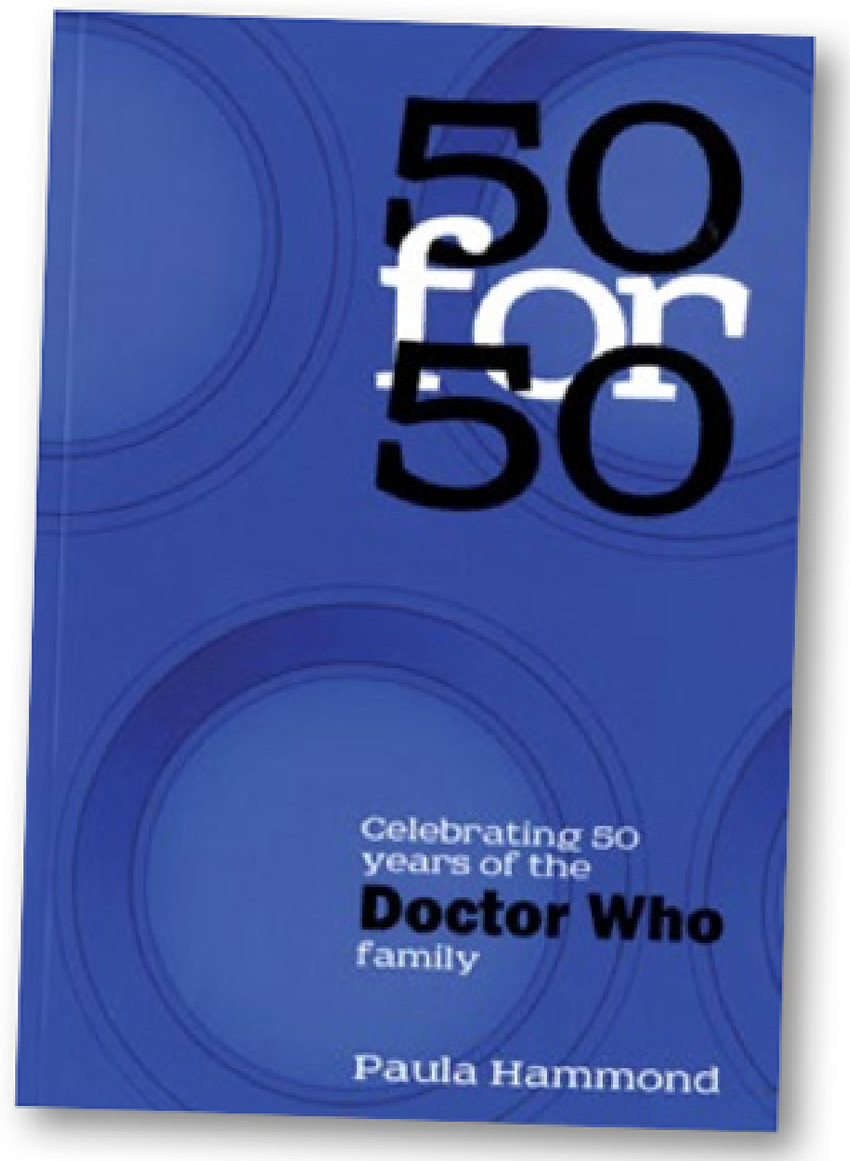
BOOK Telos Publishing
WRITTEN BY Paula Hammond
RRP £15.99

The sell of Paula Hammond's *50 for 50* is 50 interviews to commemorate 50 years of *Doctor Who*; a book where 'you won't find interviews with Tom Baker or Matt Smith,' but the 'wider family' of the show. 'Those actors, directors, writers, designers, model-makers, illustrators and stunt-coordinators who have all made a contribution to the Doctor's story but are rarely – if ever – interviewed.'

It's a nice idea, and one that – despite flaws in execution – yields interesting results. Tackling *Doctor Who* decade by decade, these tales of the unsung offer fans a different perspective: those from the background and sidelines. Despite this including those such as creator of the original title sequence, Bernard Lodge, and model-maker Mike Tucker, most of these anecdotes are, admittedly, from actors.

There's interesting stuff to be found in *50 For 50*. Finding it, however, is the problem. The interviews are presented either in Q&A or feature format. The latter, it has to be said, are not the most stimulating of reads. They're often flabby, too bogged down in the first-person and filled with clichés that clang right off the page. Not to mention that both Q&As and features are purely text. Buying copyrighted images is expensive, yes, but the absence of them here does make placing the most obscure of faces frustratingly difficult.

Yet, even so, these are flaws that can be muddled through. Persevere and you will build up your own picture of just how many people have not only been involved in the show over its 50 years, but affected by it too; of how, for some, it was just a job but, for others, it has become their lives. These are stories worth hearing – human stories. And that, above all, is *50 For 50*'s biggest achievement. **STEPHEN KELLY**



The Fifth Doctor Box Set

AUDIO DRAMAS Big Finish
WRITTEN BY Jonathan Morris and John Dorney
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Matthew Waterhouse (Adric), Robert Whitelock (Rickett), Sinead Keenan (Aoife)
RRP £25.00 (CD), £20.00 (download)
RELEASED 29 AUGUST

Matthew Waterhouse, Janet Fielding, Peter Davison and Sarah Sutton – reunited once more!

For the first time since 1982, Matthew Waterhouse is reprising the role of Adric in brand new *Doctor Who* adventures.

"Working for Big Finish had been mooted forever," Matthew admits. "They asked me right at the beginning, but I was slightly uncomfortable about doing it. It wasn't an objection to the principle of doing it, or an objection to *Doctor Who*, or anything like that – it was just that this idea of playing an adolescent boy seemed like a really difficult thing to do when you're not 15 years old.

"But when I was doing the Target audios [AudioGO's readings of classic novelisations], I actually felt I was getting something out of it, something of the way the character was. Big Finish came to me, and I said, 'I've sort of changed my mind, so let's give it a go'."

> **"We've never had the scene where Tegan and Nyssa share and get to know each other..."**

The result is *The Fifth Doctor Box Set*, containing two four-part adventures – Jonathan Morris' *Psychodrome* and John Dorney's *Iterations of I* – featuring the Fifth Doctor, Adric, Nyssa and Tegan.

"The thing about the Big Finish writers is they've lived with the characters for a much, much longer time," says Matthew. "On the old days of the *Doctor Who* television series, the writers didn't live with the characters for very long. Certainly not the companions. They weren't that interested in them. They wrote them and they served their purpose, but none of them were thinking 'How does this character feel at this moment?' – they didn't write like that. Jonathan Morris and John Dorney have a much stronger sense of who these characters are; what that quartet, that particular crew of four characters, amounts to.

"These two stories are quite character-driven. Jonathan's script is very, very acute – I think it's the best character work I've ever seen in *Doctor Who*. I read it and thought 'Yes, this is right. This is the way that a child would react under these circumstances'."

Set immediately after *Castrovalva* (the Fifth Doctor's first adventure), *Psychodrome* sees the relationships between the four main characters starting to form. "It's a story that hasn't been told yet," points out Jonathan Morris. "It bugs me that we've never had the proper scene where Tegan and Nyssa share and get to know each other. That scene was never done, and those sorts of scenes are really great – it's interesting to have Tegan and Nyssa talk about the fact that they've lost their loved ones, whereas the TV show would have them discussing recursion.

"The story is about the fact that they have these superficial first impressions of each other, which are all slightly off. I think we learn about how they relate to each other. How each character sees each other, and how they see themselves fitting in. They all start out not knowing each other, and gradually they become friends."

"*Iterations of I*, because it's about maths, makes me think of [former *Doctor Who* script editor] Christopher Bidmead," suggests Matthew. "I think he would be thrilled by it. But atmospherically, it is a ghost-y kind of thing that I don't think we actually did, in our particular period. I don't think there was anything quite like it."

"I wanted to do a ghost story, largely on the basis of looking at what that team had done on TV and thinking 'What didn't they do?'" concurs John Dorney. "They're all quite cold and rational stories – none of them are creepy. It's quite claustrophobic, largely taking place in one or two rooms of the same house, set in Ireland in the 1980s. But my starting point was probably Adric himself, because with the addition of Nyssa and the Doctor, you've got three incredibly smart people there, and therefore you could probably do something a little more science-y..."

Recording these plays was, says Matthew, "a great deal of fun. It's all very chatty and ridiculous and comical, and yet, at the same time, it's actually very focused, and a lot of work gets done very fast. It's really exciting and exhilarating, and then suddenly it's all over, and you collapse like a balloon, and next day, you think 'Oh, I want to do another one. When's the next one?'" **DAN TOSTEVIN**

BUY IT BECAUSE... After more than 30 years, it's the triumphant return of Adric, written with the care and love he always deserved.

WHAT'S IT ABOUT?

Two new adventures for the Fifth Doctor and his companions Tegan, Nyssa and Adric. The TARDIS takes the travellers to a world populated by the strangest people imaginable, and to an island on a dark night, where an old house has a history of madness and death...

Zygon Hunt

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Michael Maloney (Gregor Saraton), Gillian Kearney (Mina Challis), James George (Knight Commander Elunas)
RRP £10.99 (CD), £8.99 (download)
RELEASED 29 AUGUST

After their début in 1975's *Terror of the Zygons*, and their triumphant return in *The Day of the Doctor* last year, the Zygons are facing the Fourth Doctor once again.

"I was a teenager when they were originally on, and I loved them," enthuses writer Nicholas Briggs. "I think it was mainly because the story on TV was just so well realised.

"What makes them powerful and effective is that they are a classic monster from the pulp sci-fi tradition. They are ghastly, monstrous, and alien, but they have the ability to look like us. They also have a huge monster they feed off – that's the unique bit, and having the Skarasen in it really gave me the clue about setting the story on a sort of big game hunt. They are beautifully archetypal and threatening. But you can play the whole *Invasion of the Body Snatchers* vibe of not knowing who is actually a Zygon."

Nick's story takes care to thoroughly examine the consequences of living someone else's life. "I wanted to get across the idea that Zygons are intelligent," he asserts, "and that there's the possibility that if they spend a long time being a particular human, they can't help but start to see things from that human's point of view.

"It's important to give stories an emotional realism because otherwise it's just soulless nonsense all about pressing buttons, firing guns and blowing things up. I mean, I love all that stuff, but it has to be done within an emotionally real context."

Zygon Hunt also explores something at the heart of *Doctor Who* – when and why the Doctor gets involved.

"I think if you spend a lot of time being close to *Doctor Who*, the question of why and how often the Doctor interferes does keep cropping up," explains Nick. "It doesn't wash with me that the Doctor is some sort of crusader, righting wrongs. He's an accidental interventionist. He's irresponsible in a way, getting involved. Sometimes, I feel, he won't get involved just for the sake of it. Here, the Doctor just wants to get away from a dangerous situation where he sees no possibility of sorting it out. I think when he sees that something needs to be done and *can* be done, he will act. But when it's an amoral mess, there's nothing he can do. Leela doesn't see any distinction between a complex or simple situation. She thinks the Doctor just solves everything."

'Complex' is certainly the word. "I've blurred the lines of what is and isn't monstrous," says Nick. "There's nothing black and white about this story. It's all shades of grey. There are nasty humans and there are nasty Zygons. It's a war situation, and in war, almost nothing good emerges..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the most nuanced use of the Zygons yet.

WHAT'S IT ABOUT?

On the planet Garros, Greg Saraton and his team are hunting gigantic beasts, for sport. When the Doctor and Leela arrive, they are caught up in a web of intrigue where there is no clear friend or foe.

Revenge of the Swarm

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hector Thomas), John Leeson (The Nucleus of the Swarm/Computer), Mandi Symonds (Shafira)
RRP £14.99 (CD), £12.99 (download)
RELEASED 29 AUGUST

Having clung on to life after sacrificing himself in 2012 audio story *Gods and Monsters*, Hex is back aboard the TARDIS – but, as last year's *Afterlife* established, he's not Hex any more.

"It's the Doctor, Ace, and Hector," explains Jonathan Morris, writer of *Revenge of the Swarm* and script editor of its two forthcoming follow-ups. "Hector being a new incarnation of Hex, who's had all the parts of his memory and personality that make him Hex removed, and who has had a different past. The stories are dealing with whether he'll be able to become Hex again.

"Hex was a nurse, and Hector is a sort of gangster, so he's got a slightly darker take on the world. He feels he's walking in another person's shoes, that don't fit. Ace thinks that they're on a mission to try and find the real Hex, and get him back to how he was, which isn't going to go down very well with Hector."

Revenge of the Swarm brings back a monster from 1977's *The Invisible Enemy*. "I really wanted to do a 'returning monster' story, and I'd always had a story idea for the Nucleus of the Swarm," admits Jonathan. "It's very funny, I think, because it's a monster that's miniscule, absolutely tiny, but thinks it's the greatest being in the universe. It's got a chip on its shoulder of 'Why am I not a more important monster? Why am I not conquering planets?' It realises it has the power to time-travel, using the TARDIS, so it goes 'Okay, I'm going to go back in time, to my own creation'."

"Because this is a Doctor and Ace story, it's sort of 'set' in the late 1980s, so I was thinking, 'What films were around in the late 1980s that they'd do a take on?', so the virus becomes a computer virus, and the Doctor and Ace have to go inside a computer to fight it."

Revisiting the concepts of the earlier story, with its unique interpretation of science, was freeing. "*The Invisible Enemy*'s idea that you could miniaturise someone, and that a virus could be intelligent, is extraordinary," laughs Jonathan. "They go inside the Doctor's brain, and they see the bit where it goes from his real brain into his imagination, as a sort of little pathway – that's not science, that's fantasy. There's always a part of my brain going 'Is this scientifically possible?', and it's just fun to go a little bit further and be a little bit more fantastical. So I go for it a little bit..." **DAN TOSTEVIN**

BUY IT BECAUSE: The story of Hector opens the door for some of Big Finish's best character work.

WHAT'S IT ABOUT?

The Doctor thought he had defeated the Nucleus of the Swarm in his fourth incarnation. He was wrong. It survived within the TARDIS, and now it has brought it back to Titan Base...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JULY

THURSDAY 31

CD - AUDIO DRAMA

- ***Breaking Bubbles*** by LM Myles, Mark Ravenhill, Una McCormack and Nev Fountain [Sixth Doctor, Peri] Big Finish £14.99
- ***The Abandoned*** by Nigel Fairs and Louise Jameson [Fourth Doctor, Leela] Big Finish £10.99
- ***Counter-Measures: Series 3*** by Matt Fitton, Justin Richards, Ken Bentley, John Dorney [Counter-Measures] Big Finish £30.00

BOOK

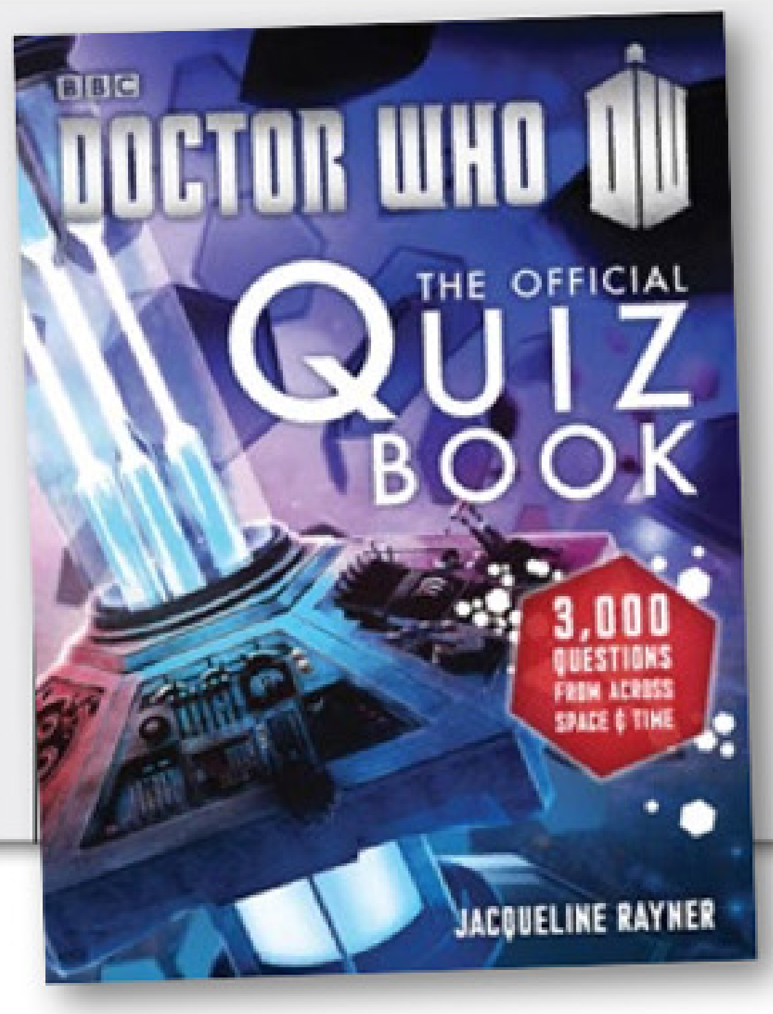
- ***Engines of War*** by George Mann [Time War Doctor] BBC Books £12.99

AUGUST

THURSDAY 14

MAGAZINE

- **DWM Special 38** Panini £6.99



THURSDAY 21

MAGAZINE

- **DWM 477** Panini £5.99

THURSDAY 28

BOOK

- ***The Official Quiz Book*** by Jacqueline Rayner BBC Books £9.99

FRIDAY 29

CD - AUDIO DRAMA

- ***Zygon Hunt*** by Nicholas Briggs [Fourth Doctor, Leela] Big Finish £10.99 See above
- ***The Fifth Doctor Box Set*** by Jonathan Morris and John Dorney [Fifth Doctor, Tegan, Nyssa, Adric] Big Finish £25.00 See page 76
- ***Revenge of the Swarm*** by Jonathan Morris [Seventh Doctor, Ace, Hector] Big Finish £14.99 See above

SEPTEMBER

MONDAY 8

DVD/Blu-ray

- ***50th Anniversary Collection*** by Steven Moffat, Mark Gatiss and others [Box set containing *The Name of the Doctor*, *The Night of the Doctor*, *The Day of the Doctor*, *An Adventure in Space and Time* and *The Five(ish) Doctors Reboot*, plus extras. BBC £40.84 (DVD)/£45:95 (Blu-ray)

THURSDAY 11

BOOKS

- ***Silhouette*** by Justin Richards [Twelfth Doctor and Clara] BBC Books £6.99
- ***The Crawling Terror*** by Mike Tucker [Twelfth Doctor and Clara] BBC Books £6.99
- ***The Blood Cell*** by James Goss [Twelfth Doctor and Clara] BBC Books £6.99

THURSDAY 18

MAGAZINE

- **DWM 478** Panini £4.99

TUESDAY 30

CD - AUDIO DRAMA

- ***Philip Hinchcliffe Presents Box Set*** by Philip Hinchcliffe, adapted by Marc Platt. [Fourth Doctor, Leela] Big Finish £55.00

CD - INTERVIEW

- ***Tom Baker at 80*** Big Finish £8.99

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Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs, box sets and books!

WIN! THE FIFTH DOCTOR BOX SET CDS!

The Fifth Doctor Box Set marks another first for Big Finish Productions as Matthew Waterhouse reprises the role of companion Adric on audio. The two full-cast adventures featured in the set reunites Matthew with the TARDIS crew of the early 80s: Peter Davison (the Fifth Doctor), Janet Fielding (Tegan) and Sarah Sutton (Nyssa).

This special five-disc release features the stories *Psychodrome* by Jonathan Morris and *Iterations of I* by John Dorney, plus a bonus disc that takes listeners behind the scenes on the making of the series.

Doctor Who: The Fifth Doctor Box Set is out to buy in August from Big Finish Productions at *www.bigfinish.com* priced £25.00 on CD or £20.00 to download. We have **FIVE** sets up for grabs if you can answer the following question:

Adric wears a gold star badge for excellence in which particular field?

- A Mathematics
- B Physics
- C Home Economics

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this: "ADRIC, THERE IS A DIFFERENCE BETWEEN SERIOUS SCIENTIFIC INVESTIGATION AND MEDDLING. ISN'T THERE?"

WIN! ZYGON HUNT CD!

The latest full-cast audio adventure for the Fourth Doctor and Leela brings the Time Lord face to face with one of his most terrifying enemies...

The travellers arrive on the jungle planet Garros, where Earth Forces Knight Commander-in-Chief Greg Saraton and his team hunt giant beasts for sport. The Doctor and Leela are caught up in a web of intrigue with no clear distinction between who is friend or foe. What terrible secret lurks deep within the trees and can they discover the truth before it's too late?

Doctor Who: Zygon Hunt, by the multi-talented Nicholas Briggs, stars Tom Baker as the Doctor and Louise Jameson as his companion Leela, and guest stars Michael Maloney and Gillian Kearney, with Nicholas Briggs as the Zygons.

Zygon Hunt is released in August from Big Finish, priced £10.99 on CD or £8.99 to download from *www.bigfinish.com* and we have **FIVE** copies to give away to the lucky readers who can answer this teaser:

When the Doctor first encountered the Zygons, their leader was called:

- A Broton
- B Kroton
- C Clayton

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this: "YOU ARE TOO CLEVER, DOCTOR. CLEVER AND DANGEROUS."

WIN! REVENGE OF THE SWARM CD!

The latest trilogy of Big Finish Production's Seventh Doctor audio adventures – starring Sylvester McCoy, Sophie Aldred and Philip Olivier – kicks off with the return of an old enemy: the Nucleus of the Swarm!

Last seen in the 1977 adventure *The Invisible Enemy*, the Doctor thought he had destroyed the Nucleus – but it survived aboard the TARDIS. Now it has brought the Doctor and his companions Ace and Hex back to the place of its creation. How can the Doctor defeat a plan that could leave the Nucleus more powerful than ever before as it takes over a new domain – the computer world of the Hypernet?

Revenge of the Swarm is released by *www.bigfinish.com* in August, on CD for £14.99 or to download for £12.99. We have **FIVE** CD copies to give away to our readers. One could be yours if you can answer this question:

In *The Invisible Enemy*, where did the Nucleus intend to hatch a hive of its Swarm?

- A Titan Base
- B Titan Books
- C Tighten up on your reigns

Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this statement: "CONTACT HAS BEEN MADE!"

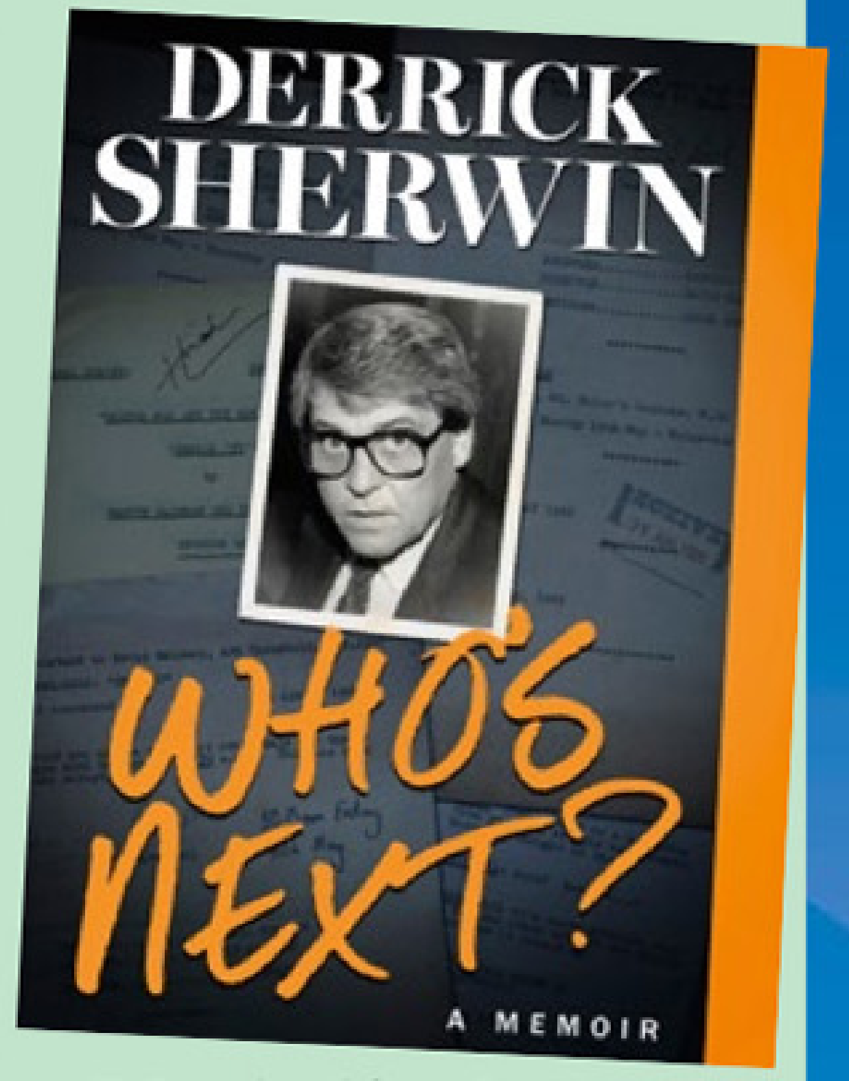
WIN! WHO'S NEXT? BOOK!

Derrick Sherwin joined the production team of *Doctor Who* in 1968 as Story Editor, overseeing many classic adventures such as *The Web of Fear* and *Fury from the Deep*. He would eventually go on to oversee much of Patrick Troughton's final season as the Doctor, and would take on the role of producer for *The War Games*, ushering in a new era as the series moved into colour and Jon Pertwee took over the TARDIS.

In his frank memoir *Who's Next?*, published by Fantom Films, Sherwin lifts the lid on the pressures of working on *Doctor Who* and his life before and after his time with the world's most famous Time Lord.

Who's Next? is available now from *www.fantomfilms.co.uk*, in hardback priced £19.99, and we have **THREE** copies to give away. Just answer this question and one could be yours:

Derrick Sherwin produced the Third Doctor's very first story – what was it called?



- A *Spearhead from Space*
- B *Spearhead from Spain*
- C *Spearhead from Spaghetti Bolognaise*

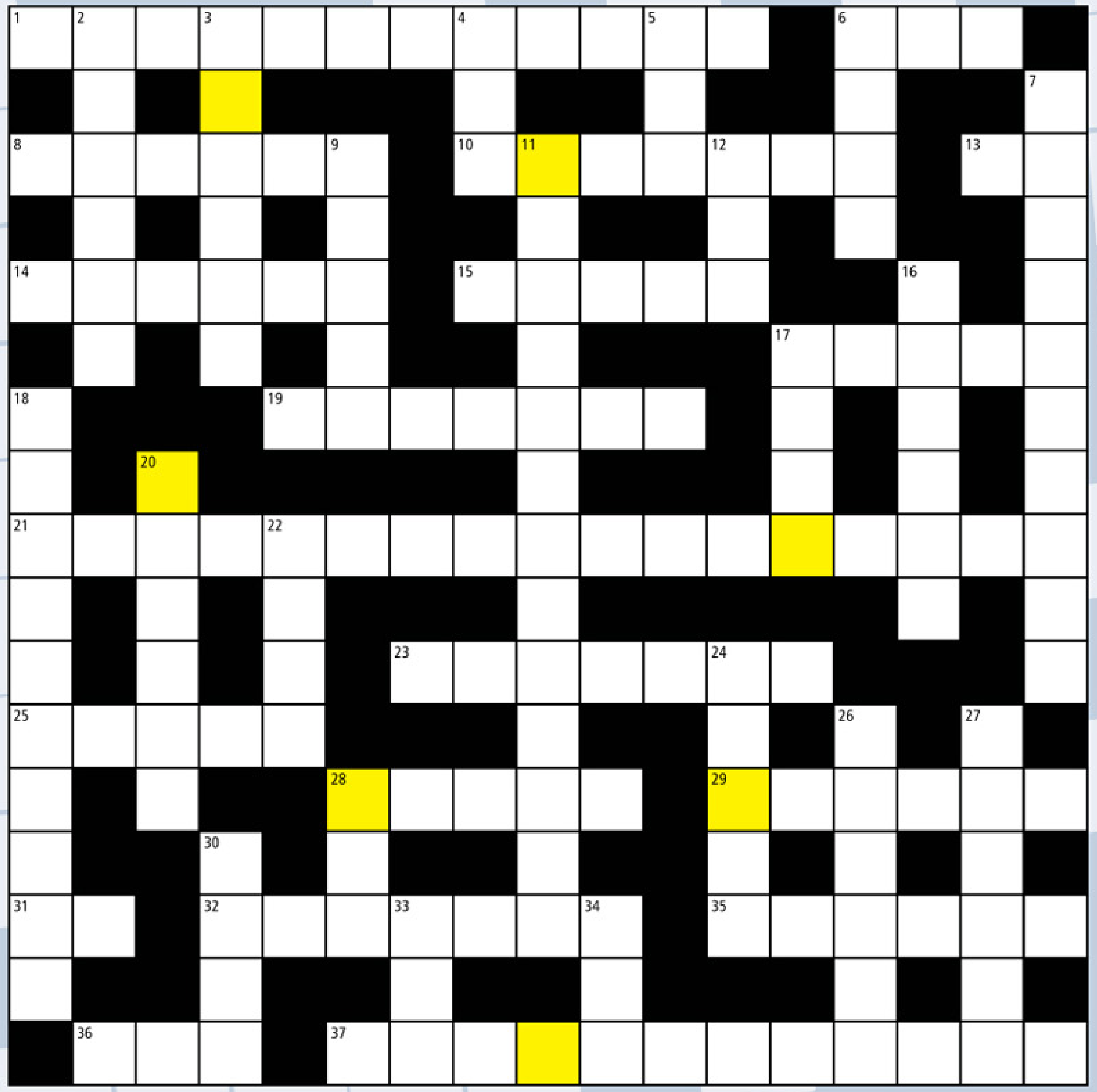
Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, starting with these early Third Doctor words: "UNHAND ME MADAM!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 24 July 2014 and close at midnight on Wednesday 20 August 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 476, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 23 August 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Dr Moon from your Uncle Soon? Then why not pit your wits against this puzzle?



ACROSS

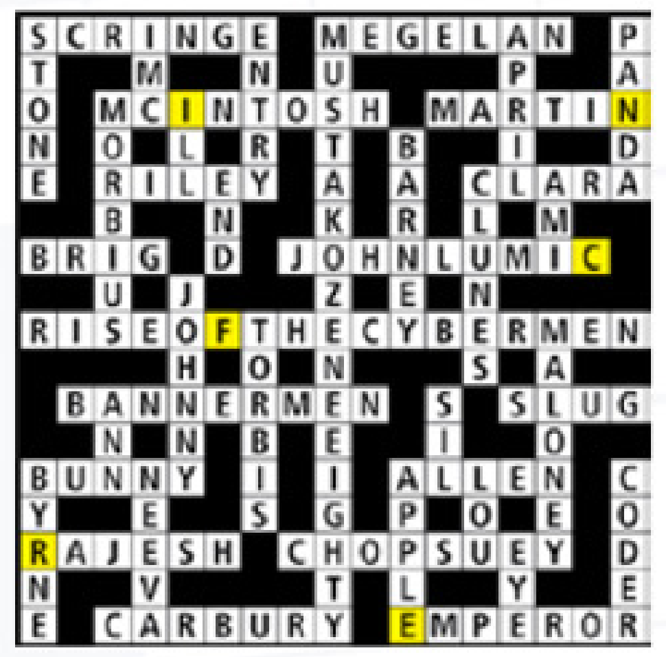
1 (and 21 Across) Expedition taken by the Doctor and the Van Baalen brothers (7,2,3,6,2,3,6)
6 (and 2 Down) Uncredited artiste who played Einstein (3,6)
8 (and 7 Down) He saved the Sixth Doctor's life (6,10)
10 Cybermen are meant to lack this (7)
13 How the Time Lords refer the TARDISes – __ capsules (1,1)
14 Mat ______ – visual effects designer (6)
15 All that was left of Morbius (5)
17 Brother of a *Doctor Who* companion (5)
19 He's referred to in the title of *The Myth Makers'* third episode (7)
21 See 1 Across
23 ___ ____ *of Angels* (3,4)
25 CIA agent who worked with UNIT (5)
28 Leader of Karfel – The _____ (5)
29 The TARDIS had one, until the Doctor threw it into a supernova (7)
31 Miss Evangelista's Dad said she had the __ of plankton (1,1)
32 The Doctor carried the _______ flame (7)
35 First name of actor who played one of the Doctor's companions (6)
36 (and 27 Down) One of the crew on the mission to Telos (3,6)
37 A *Doctor Who* script editor (7,5)

DOWN

2 See 6 Across
3 Slave trader who met the Fourth Doctor (6)
4 12 Down lost one on Vortis (3)
5 Part of Donna's luggage (3)
6 *The Greatest Show in the Galaxy* was partially shot in one (4)
7 See 8 Across
9 *The _____ of the World* (5)
11 Blemish witnessed on some of the Luddites in Killingworth (4,2,3,4)
12 A companion of the Doctor (3)
16 The Brigadier always had an extra glass of this poured in case the Doctor came to visit (6)
17 The daughter of Renis (4)
18 Feared by the Sevateem (4,2,4)
20 One of Octavian's Clerics (6)
22 ____ Admiral – played by Norman Atkyns in *The Sea Devils* (4)
24 The mysterious entity on Midnight caused Sky and the Doctor to do this (5)
26 One of the Chancellery Guards (6)
27 See 36 Across
28 How Strax often refers to Jenny (3)
30 The fate of class 1C's prize-winning pottery pig collection (4)
33 World leader the Doctor claimed to have met (3)
34 Daughter of Felman Lux (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: FENRIC

WIN! THE OFFICIAL QUIZ BOOK BOOK!

Just how much do you think know about *Doctor Who*? Well, now's the chance to put your knowledge to the test with *Doctor Who: The Official Quiz Book* by Jacqueline Rayner. The book contains 3000 questions and covers every single *Doctor Who* story broadcast since 1963, from the very first episode *An Unearthly Child* to *The Time of the Doctor*. *Doctor Who: The Official Quiz Book* costs just £9.99, but thanks to those lovely people at BBC Books, we've **TEN** copies to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form the name of a UNIT officer.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this: "WELL, THERE MUST BE A SIMPLE ANSWER SOMEWHERE..."

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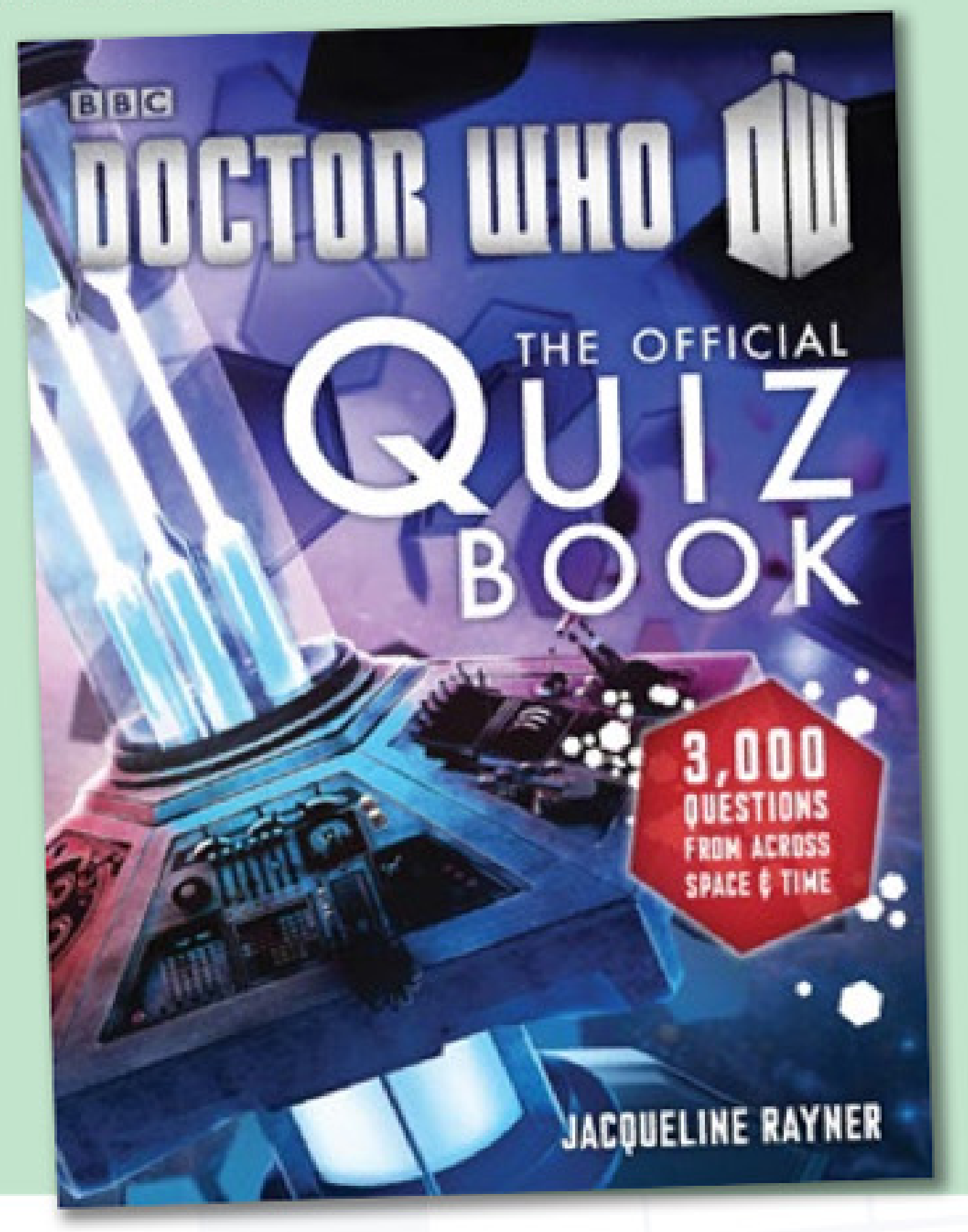


WOTCHA!

The page that has functional appendages and some kind of mechanical prosthesis grafted into its very body.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#47

A FLOCCUS PATH ON THE PERICARP

A couple of **DWM**s ago, in that splendid poll results edition, that splendid writer Philip MacDonald sang the praises of that splendid actor Tony Beckley, and remarked *en passant* that it would be possible to fill up an entire issue of this magazine with things that are brilliant about *The Seeds of Doom*. Not for the first time, I find myself in full agreement with Mr MacDonald, and although it lies beyond the power of any single **DWM** hack to fill a whole issue with untrammelled gushing about 1976's season finale, I can at least offer my own modest contribution to the project. Little by little, one page at a time, we can do it.

Philip's right, of course: in the role of Harrison Chase, Tony Beckley is quite staggeringly brilliant. So brilliant, in fact, that in the blinding glare of his performance there's a danger of overlooking the excellent work being done by the likes of John Challis who, not content with playing a cardboard thug, finds intriguing little shadows in the folds of Scorby's dialogue and teases them out beautifully. His studiedly awkward rapport with Beckley is a delight, almost suggesting some kind of Francis Bacon / George Dyer vibe bubbling beneath the surface (such notions may have been nowhere near the actors' thoughts, still less those of the author – but watching the serial now, they're difficult to banish. As is the temptation to think of Chase's compost machine as "the grindr").

But the brilliant, brilliant performance in *The Seeds of Doom* which never seems to get any mention at all comes from the late Seymour Green in the thankless role of Chase's butler Hargreaves. On paper, Hargreaves is all but invisible: he opens doors, announces arrivals, brings refreshments, and eventually succumbs to the marauding vegetation. But from these unpromising scraps, Seymour Green creates something nimble, clever and, it must be added, drop-dead hilarious. He doesn't waste a single one of his handful of lines. When Keeler examines the Krynoid pod and gasps, "There's a floccus path forming on the pericarp!", Green unobtrusively turns "There's a what, sir?" into a minor comic masterpiece.

It's not easy being Green.

We never learn how long ago, or under precisely what circumstances, Harrison Chase came into possession of the ancestral estate, but there can be little doubt that Hargreaves came as a fixture with the mansion. He's the classic loyal retainer, expressing an almost fatherly concern for Chase's welfare – and, rampaging alien plants or no, he's far too seasoned a butler to offer anything less than unquestioning obedience and respect to the master of the house. When Scorby crashes in and demands, "Where's Chase?", Green gives us a splendidly affronted "*Mister* Chase has gone out to take some photographs." There's a priceless sight-gag when Beckley's muttered aside "Why am I surrounded by idiots?" is met by Green with a sympathetic nod, which smoothly turns into a comic double-take as Challis steps into shot. He's a wonderful foil not only for Tony Beckley but for Tom Baker too: the majestically deadpan "Go away, can't you see Mr Chase is busy?" / "Why are you shouting, Hargreaves?" scene is as funny as anything you'll find in *Doctor Who*.

Crucially, Seymour Green does all of this without once pulling focus. He's perfectly well aware that Hargreaves isn't the star of *The Seeds of Doom*, and he doesn't overdo it, not one tiny bit. Instead, with a discreet look here and a raised eyebrow there, he succeeds in making Hargreaves the star of his own private farce. My favourite moment of all is when he responds to Scorby's urgent entreaty to board up the windows with a petulant sigh of "Oh, if you say so," making it abundantly clear that a butler of his calibre is not accustomed to being inconvenienced by such an unorthodox carry-on.

Eight years later Seymour Green appeared once again in *Doctor Who*, and this time everyone noticed: his fruity turn as the sycophantic Chamberlain of Jaconda is generally adjudged one of *The Twin Dilemma*'s highlights. But I think it's as Hargreaves that we should particularly cherish him. When *Doctor Who* is truly great, it owes its greatness as much to the unsung bit-players as to the star turns. Next time you watch *The Seeds of Doom*, don't take your eyes off Seymour. You'll see more.

IN A NUTSHELL: There's a what, sir?

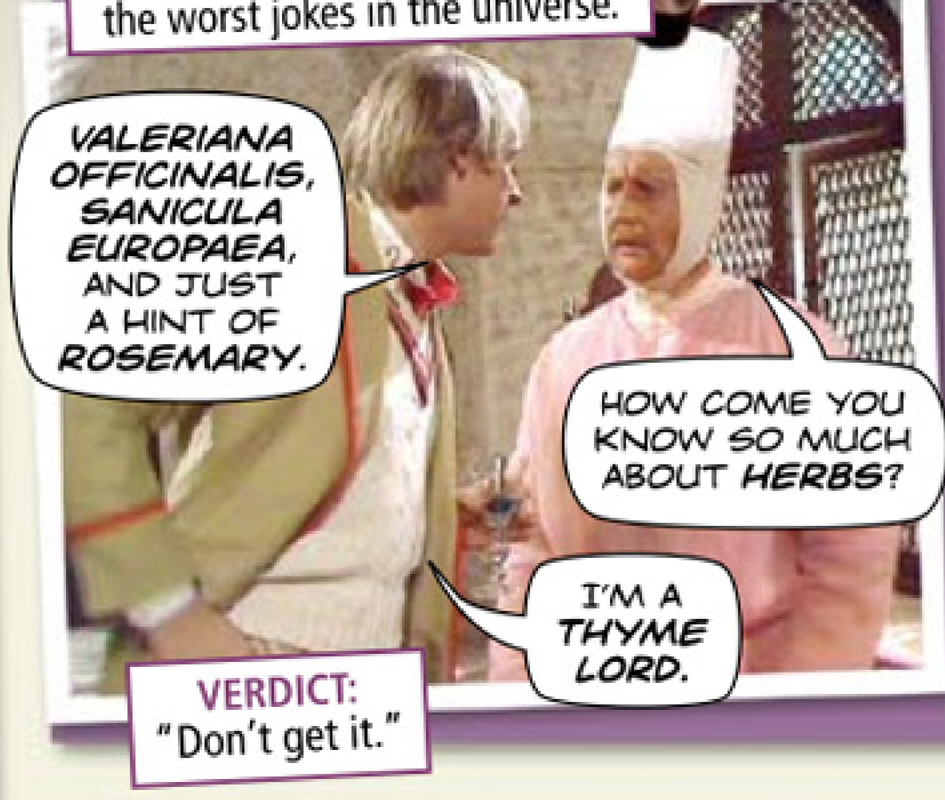
Keeler tries to interest Hargreaves in his space cabbage...

FRENCH CUISINE TOP TEN

- BOK AU VIN
- MOULES MARINUS
- GIANT RATATOUILLE
- TARAN WOOD BISQUE
- GREEL-FEUILLE
- PANNA AU CHOCOLAT
- SKART TATIN
- POTATOES DELPHONOISE
- ERGON CHASSEUR
- BOUILLABAISSE UNDER SIEGE

WHAT A LOAD OF RUBEISH

The strabismic scientist examines the worst jokes in the universe.



VALERIANA OFFICINALIS, SANICULA EUROPAEA, AND JUST A HINT OF ROSEMARY.
HOW COME YOU KNOW SO MUCH ABOUT HERBS?
I'M A THYME LORD.

VERDICT: "Don't get it."

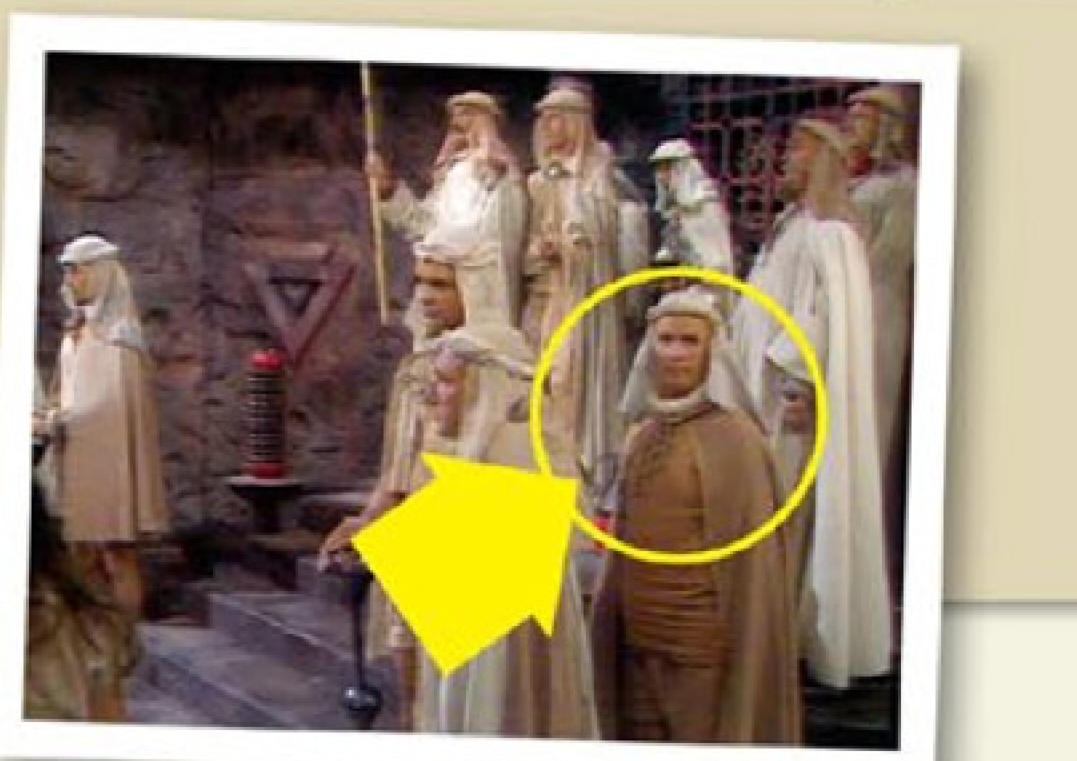
THE Six Faces OF DELUSION

As Dr Jones once said, archaeology is the search for fact. So which five of these are true grails, and which one is the wrong cup? Answer revealed at the bottom of the page.

1. The cast of *Indiana Jones and the Last Crusade* includes a different guest actor from each era of the first seven Doctors.
2. *The Temple of Doom* is the only *Indiana Jones* film to feature no credited actors from *Doctor Who* at all.
3. The art director on *The Last Crusade* was the set designer on *Mawdryn Undead*.
4. *Indiana Jones and the Kingdom of the Crystal Skull* features two actors who have played the Doctor on TV.
5. The old biplane stolen by Indy and his dad in *The Last Crusade* is the very same plane that attacks Tom Baker in *The Deadly Assassin*.
6. One of the back-up choices for the role of Henry Jones Senior – in the event of Sean Connery turning it down – was Jon Pertwee.

SUPPORTING ARTIST of the month

Of all the many reasons to revisit the timeless splendours of *Planet of Fire*, there can be few to rival the sparkling moment at 12'12" in Part One when, mere seconds before Malkon addresses the assembled company as "Citizens of Sarn", our eyes are drawn towards the bottom right quadrant of the screen, where stands a Citizen of Sarn who unfortunately proceeds to cast a nagging degree of doubt on his credentials as a Citizen of Sarn by having a rapid, inquisitive and extremely thorough look around Sarn, for all the world as though he's never actually seen Sarn before, despite being a Citizen of it. Should you decide to push the boat out and treat yourself to the accurately titled *Special Edition*, you'll find the same moment at 10'44" where, rammed into unforgiving widescreen and stripped of the original version's music cue so that we can clearly hear someone off screen shushing the extras, it becomes even more glorious.



ANSWERS: It's Jonny Lee Miller as an extra in *Kinda* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 2 is nearly true, but it's given the pip by David Yip. Ooh, that rhymes. The other five are all genuine. (And in case you're still wondering about number 4... John Hurt and Jim Broadbent!)

NEXT ISSUE...

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